A wide, ornate border with a repeating floral and vine pattern surrounds the central text area.

## THE SECRET OF SUCCESS

**I**t is the close observation of little things which is the secret of success in business, in art, in science, and in every pursuit in life.

**H**uman knowledge is but an accumulation of small facts made by successive generations of men, the little bits of knowledge and experience carefully treasured up and growing at length into a mighty pyramid.

# The School Arts Magazine

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No. 2

## Teaching Art to the Kiddies Who Can't Hear Teacher Explain

FELIX J. KOCH

NEXT time you happen out into the mid-West and would watch some interesting lessons in progress along the line of district and intermediate school art, make your way to the big public Oral School—the “School for Deaf Children,” the neighborhood calls it—in the Cincinnati city bowl, and watch the work of the boys and the girls who can't hear.

Extra good, you should call it there?  
It is, that!

Old Dame Nature, biologists are agreed, by way of explanation, believes in compensations. Where a person has this faculty or *that* rating sub-normal, one may be pretty certain that said person has other faculties going well over par. With the deaf, adaptability goes away beyond what it does with others.

Children who cannot hear, who cannot understand what strangers wish to impart to them until they have fully mastered lip or older finger-readings at least, teachers of the deaf relate, are often as uncertain if the sounds they make in reply to what they may “read” are well understood. As a consequence, very early in life these little ones resort to the pencil to sketch their meanings home. Early and continued practice of that sort must develop a skill far

beyond the average with the children of a neighborhood at the age when these enter school!

At five the little pencil-lover is eligible to what is known as the Preparatory Department of the Oral School here. In this he stays two years; fitting for real normal school work beyond.

Drawing is a part of his curriculum here, as art is a part of the course of pretty nearly every kindergarten and preparatory course today, but there at the Oral School drawing plays an important part in education along other lines.

In the two years of its course, teachers must bring home to the little ones squarely what it is they seek to have them do, and then just how to do it. Those children must be shown that they must follow speakers' lips, watch minutely each especial change in these; build those changes into words,—the words into sentences; and then draw the meaning from these. How difficult that task is for the child may be shown by assuming that someone were to address the most of us in Choctaw or Chinese. We might watch the lips, we should even hear the sounds, but their meaning would be lost on all. *Apple, door, house*, mean nothing to the wee deaf child,

until he has learned that those especial modulations of the lips imply an apple, a door, a house, etc.

Here, then, resort is made to drawing, and appeal is made to the child's love of art.

"We turn to the blackboard," Miss Bork, a veteran in deaf work with the wee folk put it, as we pressed her on the point, the other morning, "and we draw a conventional bird. We put in detail—feathers, beak, bill—to hold the child's interest the more. Then, the picture complete, we point to the bird's bill and say 'Bird', over and over and over again, pointing to our own lips, that the child watch these as we make the name 'BIRD—BIRD—BIRD!'"

"Then we signal that the children imitate us—that they move their lips as we moved ours—that they make the one word: BIRD.

"First in chorus, then individually, we have those children speak that word; then we correct, here, there, as there is need, 'till all the class may say, very perfectly, BIRD."

The bird, however, is but one item in just the simplest human vocabulary. To teach the children the names of just the commonest things becomes a colossal task. Obviously, teachers employ what they can to the end, and over and over this is a simple, telling sketch, made with chalk on the blackboard.

"Do not arch your lips so . ." and then an inverted curve; "but so . .," and then an oval, may be demonstrated from the board and the teacher's own mouth, again and still again!

By and by, what between pictures really interesting to children drawn on the board, and sketches of lip forms

drawn about these again and again, the classes get the big message home:

"Everything in the world has a name. That name is represented, in normal conversation, by sounds. Those sounds result from the breath passing through lips shaped in certain, varying ways. There is nothing for it but to imitate those ways exactly, as shown by Teacher on the board!"

By perhaps the end of one school year the child realizes this and is well on his way to learning the more familiar names. Desk, chair, house, book, fish, boy, etc., he may say for you almost as well as you can.

Meanwhile, this child is being given, not the real education of the primary-school child, but all this super-imposed extra. You or I, entering a class in Japan, must get not only the work set the other students—natives—of that class; but we must learn the Japanese tongue first of all, besides. So the work aforesaid is an "extra," pedagogues might well say, to bring the child to understanding what it is he must learn.

This other normal course is that of like grades throughout Cincinnati schools everywhere. It includes art, and this in varied forms.

With the little deaf boy and girl it means that fifteen minutes of each school day must be devoted to what is called "the morning circle." The "morning circle" is really just a little informal discussion of something important in current events, something appropriate to the month, season, day, or what the teacher believes may otherwise hold those child minds. It serves to awaken the interest, to leave wide-awake pupils for the other, drier subjects of school.

At the Cincinnati Oral School, for





THE UPPER PHOTO SHOWS LITTLE DEAF CHILDREN ACTING OUT A PICTURE. BELOW, CHILDREN WHO CAN'T HEAR MUSIC BUT WHO GET THE VIBRATION THROUGH THEIR FEET AND DELIGHT IN DRESSING UP FOR PANTOMIME

*The School Arts Magazine Alphabeticon, October 1924*

this "morning circle," teachers make a point of bringing to class always some one picture, which forms the rally for discussion through the period. This picture is passed about, that all may see it. Then it is pinned where all may refresh their memories on specific points.

After this, the subject—the story behind the picture, the moral it is often—is sent home. Words involved in the telling of that meaning are modulated with extra care; for, try as she will, a teacher cannot help but bring in words her pupils have not heard before. Try it yourself: Tell the story of the hurt dog who brought the second dog for like treatment; see how hard it is to keep to the very simplest of words.

After these new words are explained, drawings of lips to form them properly—pronounce them—are made on the board.

There follows then the period given over to articulation. Here, again, the lure of color—of really interesting pictures—plays an important part. The children are seated about a semi-circular table. Gaily pictured building blocks—the pictures, of course, such as will appeal to the child—are scattered around. Usually blocks are used of the kind where each has on one face a section of one big picture. The children play with these—puzzle them out—and, of their own parts, repeat over and over the words they have learned to call each object there.

Meanwhile, in turn, one child is taken aside to where a mirror hangs convenient to view, and before this teacher and he go through the lip-movements to new words, sentences, he must form.

From learning sentences the children advance to simple commands.

By the end of the first school year they can come to school alone; they know what the teachers are striving to make them learn; they can understand directions and so do what the teacher, the parents, desire.

"In other words," Miss Bork stresses the point, "they have ordinary school ways, and are ready for real school work, now, like that of other children of like ages in other schools."

Part of the ordinary school child's routine in the Cincinnati public schools consists of one period, or hour, of art—"drawing" it is popularly called—a week. A professional art teacher visits each class once in every two weeks, and gives fifteen minutes at least to its work, directing the course until she may come again.

With these little deaf children this art work departs slightly from routine; because more importance must be given the dumb object itself than what the teacher may say, just yet. *Visualization* is still the compelling factor in the education, along art lines, of the child.

Teachers, therefore, cut, as they meet them in newspapers, magazines, where it may be,—what pictures they believe will interest or be worth the children's while. At proper periods these are passed about, often according to children's individual tastes. Along with them go great sheets of paper; the children are then taught to gum neatly and securely—the value of exactness and tidiness are both driven home.

Incidentally, Miss Bork remarks here, the deaf child is usually a coddled child; consequently, all pictures of a mother with her child strike strangely home. Children prefer them to all others.

Colored pictures appeal to all chil-

dren, but colored pictures make an exceptional appeal to the deaf child. There seems to be an actual hunger, a yearning, for such. So the teachers gather these where they can, for use, as described, in the classroom.

Given these pictures, teachers find that the deaf children are far more careful, and painstaking, in the mounting of them, than other children of like ages would be. They concentrate—possibly because they aren't given the interruptions to concentration from without—as other children do not.

By the end of the second school year, as result of this, the deaf child is as advanced in art as the normal child at the end of his second year in school could be. Not only has he advanced in art,—knows modelling with such things as schoolroom plasticenes, knows colors as he wins them by combinations from his classroom paintbox—but he knows the value of sketching, sometimes painting sketches, in driving his meaning home.

If Jack Roosa would have a big red ball with bright blue spots, a hasty colored sketch of it will tell Mama in a tithe of the time it would take the boy to articulate what he wants!

Come the third year and the Oral School child is hard to tell from any other third-year pupil the city over, as concerns his art work.

In class, he is given sheets of bright paper, and then chips of colored papers. He learns to build mosaics of the latter upon the first, and then is

taught why such and such shade should not neighbor such and so; why one must have a care for a perfect design.

The child is receiving true concepts of art. By and by he is allowed to apply these.

From neighbor wall-paper stores, Miss Schallhorst, the art teacher, who has worked the big marvels here, secures books of old, out-of-style sample papers. Plain papers, for ceilings, constitute one lot; gay, patterned paper for walls make another.

Children are permitted to draw pages of each and work them about cardboard for desk pads. The plain paper forms the pad-back; the other the pad-front. Again, children are drilled to choose the two kinds to give contrasts and yet avoid decided clashes.

Meanwhile, to repeat anew, lack of interferences, interruptions, divertings from without, has made of these boys and girls wonder pupils.

Handicapped as they may have been at the start, handicapped as they still must be, through life, in that they must take what guidance they ask by watching the lips, reading, rather than hearing replies direct; they seem possessed of corresponding super-advantages over normal children.

Unmolested, unhindered, without interruption, they draw, paint, model, on, until, come the end of the fiscal year, and the work of a grade at the Oral School measures up, in its art, with the best of all other normal, as well as special, schools, the city round.



## Art that Pays

FLORENCE I. HALL

"ART for art's sake is all right but it doesn't fill your pocketbook," said Allene Lowery as she poured some liver of sulphur into a copper tray and watched the liquid as it brought out iridescent tints in the metal. "I have always wanted to work with my hands ever since I can remember. At school I took manual training—a subject which only boys were supposed to take—and made a pedestal and a fancy waste-paper basket. Then I started to take Interior Decorating. We had to learn the different periods of furniture and all the various decorations that go with

them, so in that way I learned the different kinds of lighting fixtures and gradually became interested in metal work. I believe that one can't be a successful metal worker unless he has a knowledge of Interior Decorating. Otherwise he wouldn't know what things go together."

Miss Lowery has a quaint little studio adjoining the Detroit Arts and Crafts Building. It is not a studio in the sense in which fictionists generally picture one—an exotically furnished place where rare souls gather to discuss the latest fads in everything—but a real



A PHOTO OF MISS LOWERY. THE PANEL ON THE RIGHT SHOWS THE ENTRANCE TO THE DETROIT ARTS AND CRAFTS PLAYHOUSE

workroom. A high shelf on one side holds the artist's finished pieces: a deep copper bowl beautifully toned, a quaint copper candlestick with a unique reflector, a pair of brass sconces, a wall sconce of aluminum resembling an opening bud with stems and leaves, a copper tray, an intricately wrought Italian hanging lamp from which she is going to make a desk light, and a lead panel for a fernery. In front of the main window is a deep work bench flanked by an array of hammers of all descriptions and a tiny shelf full of bottles of acids and oils for coloring. The only relief from the workshop is a brilliant orange yarn doll that sedately surveys the room from the window sill.

I called Miss Lowery's attention to the lead panel on the shelf. "I think lead will come to be used more and more," she explained enthusiastically as she pointed out the peacocks and trees portrayed on the panel. "It ages beautifully and the more it is rubbed and polished, the more the beautiful tints in it come out. Long ago lead was used in English gardens to cover statuary and it is still beautiful. The older it becomes, the more beauty it seems to take on. I have used silver, copper, brass, and aluminum for my articles, but I think lead will be the metal of the future."

I questioned her about the money end of the matter. "That is very gratifying," she replied. "I love art for art's sake, but I must earn my living. All of my things have been sold to wealthy people who appreciate works of art and they tell others about my work. That, at least, has been my experience so far. Only the other day, Mr. George Booth,



A LEAD LANTERN

president of the Society of Arts and Crafts, saw a lead lantern I had just made. He bought it for a little school-house on his estate, Cranbrook, in Bloomfield Hills."

"How did you start in this work?" I queried. "So many of us have brilliant ideas about interesting kinds of work, but they remain only ideas."

"A girl friend and I set up a little workshop in her cellar at first. That served very well until I got rheumatism from the damp floor. Then we put up a workbench in the living room of my apartment, but the other tenants objected to the pounding and noise, so I finally came over here to the Arts and Crafts alone. Now I am here every minute that I can be."

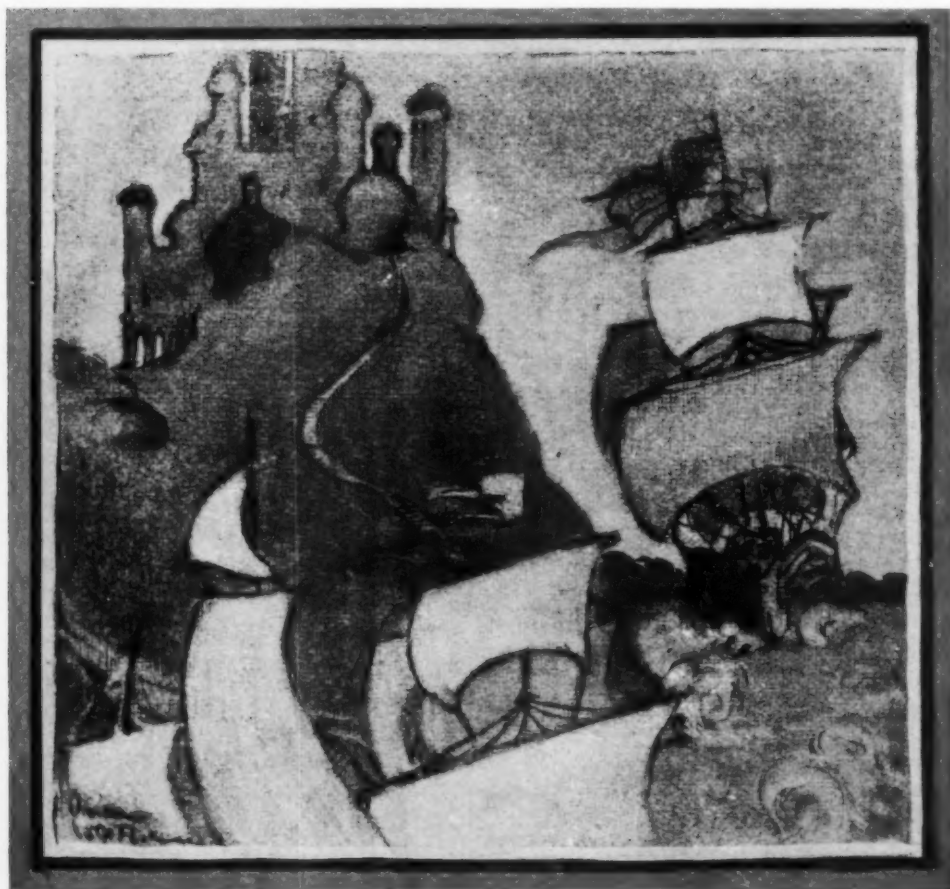
On the wall over her workbench is a decorated copy of "A Jolly Good Fellow" by T. A. Daly. "It's a torn old



copy," she said, "but I can't get along without it. Some day I'm going to have a studio with a kitchen just like that one in the picture with a big fireplace, and a clean, clean workbench before a big window in the 'other room,' and a gateleg table for 'company.' That will be when I'm a famous artist. I have so many ideas now that I want to try out that I'll never get a chance at half of them. It's the most fascinating work. I never know how things are

going to turn out or what they are going to look like—I guess that's the secret of the fun of it all—seeing what will happen."

As she accompanied me to the door which led out to the court, she pointed to the window ledge. "Soon I'm going to make a fernery for the window and a quaint old-fashioned lantern for the door and, perhaps, a queer little mailbox. Wouldn't they be adorable?"



CHARCOAL DRAWING MADE BY A STUDENT OF THE CENTRAL HIGH SCHOOL, MINNEAPOLIS MINN., UNDER DIRECTION OF MISS ELLA M. WITTER, ART INSTRUCTOR

## Posters on the Dope Evil

EMELIA GOLDSWORTHY CLARK

A NUMBER of valuable art lessons resulted from the interest awakened in a group of high school students in the ninth and tenth grades in the Manual Arts High School of Los Angeles, last year, following a series of talks given on the subject of the "Dope Evil."

Feeling very strongly on the dire effects of this terrible habit, especially as it concerns young people, the writer secured facts and figures from the International Narcotic Education Association, whose headquarters are at Chamber of Commerce, Los Angeles. "Menace of Morphine, Heroin and Cocaine." (Copies of which may be had by sending 25 cents to the headquarters.) These facts and figures were brought to the attention of the students.

The Association is headed by Capt. Richmond P. Hobson, president; Montaville Flowers, general secretary; and H. R. Bonner, director of the research department.

This Association makes and proves the alarming statement that: "The United States uses more opium per person than any other nation in the world." It was shown that each person on the average, consumes annually in the United States, 36 grains of opium; India, 27 grains; while the rest of the larger countries only used from one to four grains. But that is not the worst part. It was found that one-sixth of the users were students in the schools! Impossible, some say, but here is why. The "dope peddler," the arch fiend of

this country, lies in wait to get high school boys and girls to use his medicines. He entices them to try his wonderful remedies for sleeplessness, toothache, and the like. But once they accept, they go through a gate-way that never re-opens.

In many cities, a surprising number daily confront the Superintendent of Schools to lay bare their addiction to the Celestial drug, fostered by the arch criminals. Why do the students heed his beckonings? Why do they not know the power of destruction these drugs have? *Because they are not taught in school.*

The school text-books present insufficient knowledge of the drug habit's terrible influence. Even the teachers are not versed on the subject. In discussing the ill effects of narcotics on the system, we enumerated the various stimulants that might be listed under the head of "Dope" for growing children. Thus, we included the following items: Strong Tea and Coffee; Tobacco in all forms; Alcohol and certain Patent Medicines; and the more deadly dopes, Morphine, Heroin and Cocaine.

Many of the students were personally acquainted with "dope" users and told of personal experiences in connection with these cases. In fact, it developed that some cases were existing in the school body, that were investigated. The general use of cigarettes is an alarming situation in our present day life. And, although the school authorities prohibit smoking on the school



POSTERS MADE BY HIGH SCHOOL STUDENTS OF LOS ANGELES, CALIFORNIA, UNDER DIRECTION OF EMELIA G. CLARK, ART INSTRUCTOR. THESE WERE USED WITH GOOD EFFECT THROUGHOUT THE SOUTHERN PART OF THE STATE

*The School Arts Magazine Alphabeticon, October 1924*

grounds, the boys confessed to using cigarettes as soon as they left the school building. Special emphasis was placed on the use of narcotics as indulged in generally by the young and we had pledges signed to abstain from the use of tea, coffee and tobacco, as well as the more deadly "dopes."

The students suggested, on their own initiative, to make posters to tell the story of "Dope." Some fifty original and individual posters were made that bore the following statements, illustrated with appropriate figures in color.

"Dope"—A red dragon coiling around the list of dopes, tea, coffee, tobacco, alcohol, morphine, cocaine, heroin.

"America's Problem"—The Dope Evil, a figure representing the dope peddler encompassing the United States in his grasp.

Figure of Uncle Sam, slaying the serpent "Dope," a creature with two bodies, one trailing toward the hospital, the other toward the jail.

The United States Liquor Bill with facts and figures; Licker Bill.

"The Octopus," with tentacles claspings poor struggling creatures.

"Vot Next?"—Flirt with Dope and Dance with Death. A dancing figure in red.

"Cigarettes, They Stupify"—A play on the advertisement, Cigarettes, they satisfy. The figure of a sailor boy.

A large pipe emitting fumes of Death. The bowl of the pipe representing a skull.

Figures on a stairway, those at the foot held down with a ball and chain, Dope; others ascending toward the light, Success.

The dope peddler, and the Chinese opium den served for many devices with appropriate slogans.

Capt. Richmond P. Hobson gave a talk at the school on the subject of Narcotics and was much impressed with the posters we had made and asked to show them to his Board, and also before the Los Angeles City Club. They were also shown at the City Library, the Los Angeles County Fair, and the Orange County Fair. Letters of appreciation were received from all these sources.

He has achieved success who has lived well, laughed often, and loved much; who has gained the respect of intelligent men, and the love of little children; who has filled his niche and accomplished his task; who has left the world better than he found it, whether by an improved poppy, a perfect poem, or a rescued soul; who has never lacked appreciation of earth's beauty, or failed to express it; who has always looked for the best in others and given the best he had; whose life was an inspiration; whose memory a benediction.

—Bessie A. Stanley.

## Mirror Designing

NETTIE S. SMITH

THE student of design who has never used a mirror in this work has a delightful surprise in store for him. When he begins to use the little glass he will suddenly find himself able to create new and original designs as if by magic, without drawing them. He will be enabled to see so many unexpected possibilities in one of his own simple drawings that he cannot work fast enough to carry them all out. This is not a new method but there are students and even teachers who do not know of it and so are missing the joy and help it gives.

A small mirror without a frame, about three by four inches being a convenient size, is set perpendicularly upon any figure and we see an entirely new motif. The part of the figure that remains in view is reflected in the mirror in a reversed position making a bisymmetric unit. Move the mirror a little one way or the other or to a different angle and there is another perfectly symmetrical unit that we have never seen nor thought of before. Of course some of the effects created in this way are better than others and the great value of the plan is that it affords the opportunity to judge and select from many possible designs without taking the time and labor to draw all of them.

In Plate 1 are shown the letter "S" in block form and the word "The" as found on the magazine cover. Grouped near each of these are several units derived from them by the use of a mirror. Any drawing or design may be used in

this way but the simple ones showing strong contrast are best. This is a good way to make design motifs from original plant drawings and the variety of units thus to be found in any one of them seems almost endless. By varying the position of the glass we can get parallel lines, opposition of lines or radiation in our units. These may be modified or changed much or little as we like. The ones given here have been modified but very little, for the sake of illustration.

One of the next problems after planning the unit is the making of borders, and here the little mirror comes to our aid again. We set it beside the unit and we have started a rhythm in which we judge the space relations by moving the mirror to make the space greater or less. Also the effect of a connecting line sketched in is shown in the repeat. Or we may cut off the outer edge of the units, letting them connect in a continuous rhythm as in the first little border in the second plate.

Frequently a border must have corners and we are confronted by questions as to which way we shall turn and how we shall turn. Then the mirror is placed at an angle of 45° to the border line of direction and we see a new form which turns the corner and is in harmony with the border itself. Many possible corners are soon shown and we choose one that is suitable for our purpose and draw a line at the edge of the glass. This establishes the corner.

Squares, rosettes and radial figures are formed by the use of two mirrors

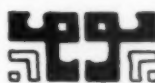
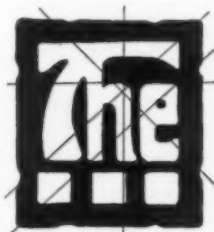


## MIRROR DESIGNING

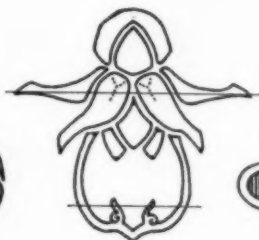


S

Place a mirror on any strong simple figure, even lettering, and see what you will find. Try different angles for various new designs. A line drawn at the edge of the mirror indicates the axis of a bisymmetric unit.



Each of these new units may in turn be used in the same way.



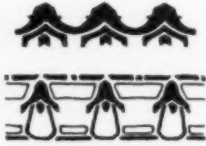
Two drawings from the morning-glory seed pod, and motifs derived from them by the use of a mirror.



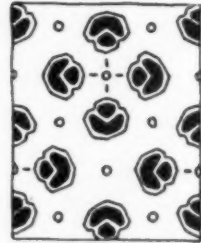
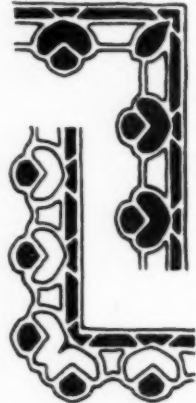
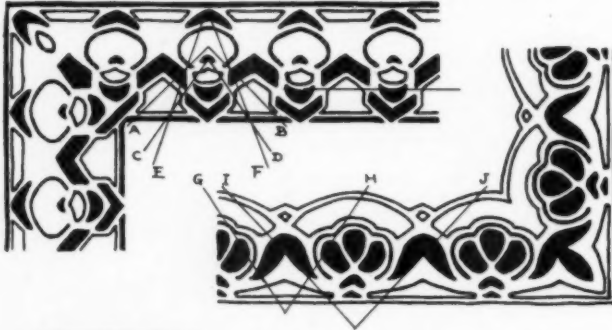
A WELL PLANNED PAGE BY MISS NETTIE SMITH. THIS SHOWS WHAT CAN BE DONE WITH THE AID OF AN ORDINARY SMALL MIRROR

*The School Arts Magazine Alphabeticon, October 1924*

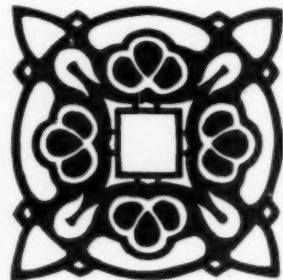
## MIRROR DESIGNING • CONTINUED •



Designs on this page are all derived from the two drawings in plate I. of the morning-glory seed-pod. A mirror transforms single units into various patterns.



By the use of two mirrors placed as shown at A and B a square is formed; as at C and D a hexagon, as at E and F a rosette.



SIMPLE MOTIFS BECOME VERY INTERESTING WHEN USED WITH THE MIRROR TO DEVELOP BORDERS AND DESIGNS LIKE THOSE ABOVE

*The School Arts Magazine Alphabeticon, October 1924*

brought together at an angle upon a design. This is illustrated on the third border. Mirrors on the lines A and B show a square AB. If the angle is more acute the resultant figure will have more sides becoming a hexagon, an octagon or a rosette of even more parts. This particular design and all those derived from it are abstract and do not at all resemble the morning-glory seed pod from which they were derived. This need not always be true of mirror de-

signing. However, the tendency is toward the abstract and it is a great help in conventionalization of any kind.

Designing with a mirror insures balance, symmetry and originality in units and affords the exercise of judgment and selection. It stimulates the imagination and the creative instinct and gives us a quick start. So use a mirror, juggle your designs, play with them, and you will find great joy and endless treasure.

*October comes, and then, I ween,  
The forests all forget their green—  
Some wizard bids them wear instead  
Gay gowns of gold or gorgeous red.*



*Drawn by Rose Netzorg Kerr*

## Soap Carving

LATIMER J. WILSON

**W**OULD you like to try a new way to make attractive dolls? At the same time you will test your ability and talent for sculpture. The material is only a cake of white soap and a small quantity of flexible wire, and the tools consist of a penknife and a small brush. In addition you will need a few opaque water colors such as are used for painting show-card signs. Red, yellow, black and white are the necessary colors for painting the finished carving.

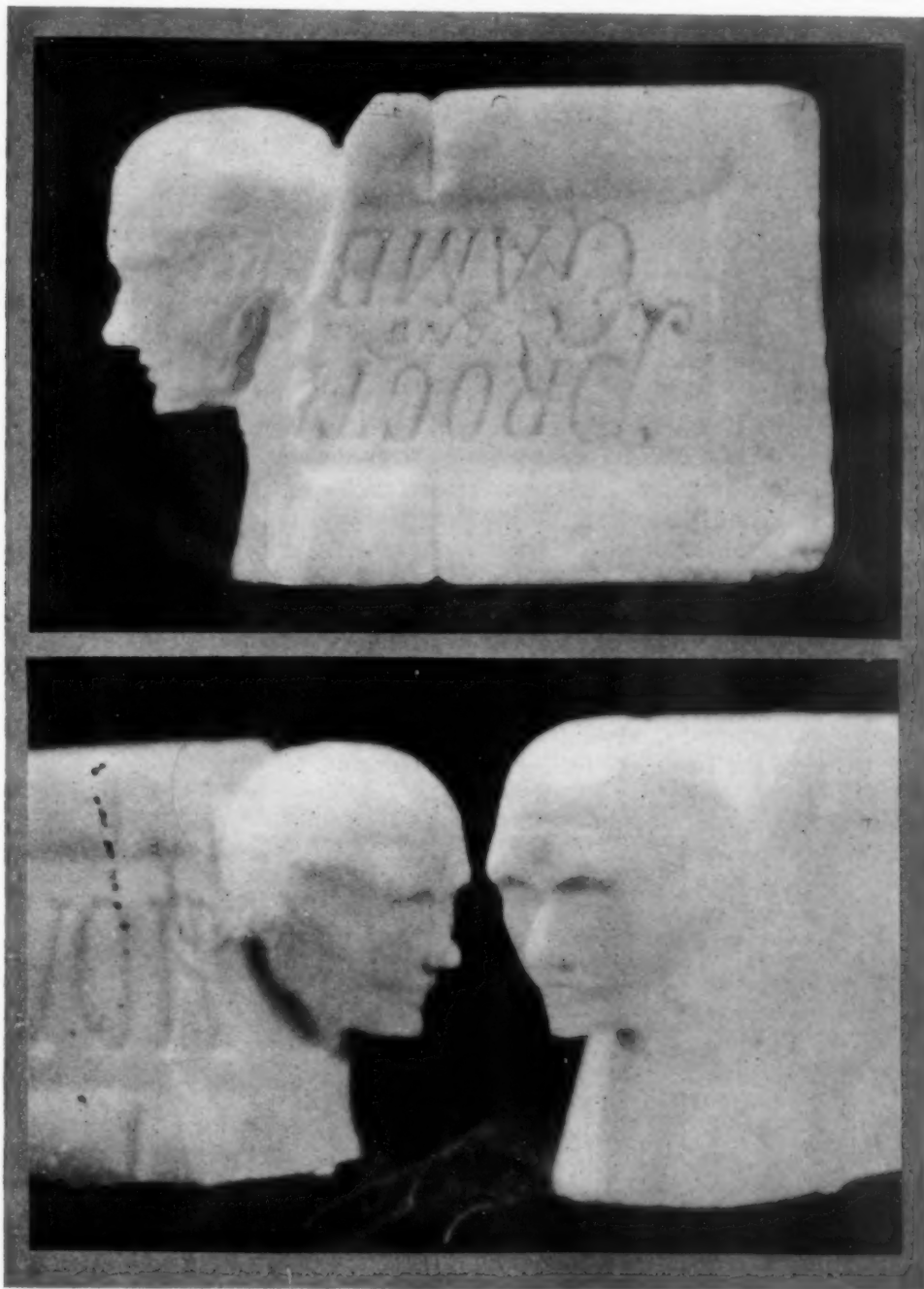
At one end of a cake of soap cut a diagonal plane from the top to a point slightly above the middle of the end. Cut a similar slanting plane from the bottom to the same point. This point, by the way, will represent the tip of the nose of the head of your figure, the nose projects outward from a vertical line extending from the forehead to the chin. Begin at the top of the head and cut in angular form the shape of the head, slanting inward for the cheeks and downward to the chin. Then carve under the chin to the neck.

When the features are roughly blocked-in, you can start smoothing out the angles and rounding the face of the soap image. Do not detach the head from the cake of soap until the features are nearly perfectly formed as it is easier to handle the work by holding the cake of soap rather than by having to hold the head. Be careful to keep the construction of the head intact. The eye-sockets, gouged out with the point of the penknife should be in a horizontal

line at right angles to the line extending from the middle of the forehead through the nose to the middle of the chin. The length of the average nose is one-third of the total length of the face measured from the top of the forehead to the chin. Remember these figures and the spacing of the features will be regular. If you wish to make grotesque or comic types a slight exaggeration of the spacing is allowed.

When the head is completed cut it away from the cake of soap and with the brush dipped in cold water lightly smooth over the features. When this is done the head is ready to be painted. Yellow and white will represent the flesh color. A little red and white will tint the cheeks, the eye-sockets, and the nostrils. The lips can be painted with a deeper red. Cotton dipped in the color desired can be glued on the head to represent the hair of the image. When the head is painted put it aside and get the wire for the body of the figure.

The wire is cut to a length of about two feet. It should be strong enough to furnish a support for the figure and easily bendable to give natural positions to arms and legs. Starting at one end of the wire, make a right-angle bend about five inches from the end. This represents the base of the spinal column and the bend represents the thigh of the figure. Bend the wire downward from the thigh for about five inches to the heel, then bend it forward about one inch to form the foot. Loop the wire at



TWO VIEWS OF THE SOAP CARVINGS EXPLAINED BY LATIMER J. WILSON, NASHVILLE, TENNESSEE

*The School Arts Magazine Alphabeticon, October 1924*



the toe and bend back to the heel, and twist it around the other wire several times up to the thigh and the base of the spinal column, then across to the other thigh and down the leg to the foot in the same manner.

Proceed thus to the base of the spinal column of the wire skeleton and up the spinal column, twisting the wire around the "back-bone" of the figure until the base of the neck is reached, then carry the wire across to the right shoulder and down to the hand, making a loop at the wrist. The hand itself will be made later.

Carry the wire back up the right arm to the shoulder and across to the left shoulder and down the left arm to the wrist-loop, then back up the left arm to the left shoulder and to the base of the neck where the wire is wound around the spinal column and cut. You will notice that this is the first time the wire has been cut while making the skeleton. There will thus be a double thickness of wire forming the frame of the figure,

with a single thickness extending upward for the support of the soap head. Carefully stick that end of the wire into the soap-neck of the carving and the figure is ready to be suitably clothed.

The manner of dressing the doll is left entirely to your ingenuity as a dress-maker. But it will be better if several layers of cloth strips are wrapped around the wire form to give it "body" so that the figure will not appear too "bony" when dressed. Strips of surgeons' tape are handy in this part of the work as they readily adhere to the frame and can be shaped in any manner desired. The feet are easily made by shaping cut strips of adhesive surgeon's tape on each side of the wire loop. So are the hands easily formed by cutting the tape in the manner of gloves and placing them on each side of the wire so they will extend downward from the wrist-loop. A little experimenting will probably show you many improvements upon the plan as you proceed.



## An Experiment in Clay Pottery

BESSIE BARCLAY

IN SEPTEMBER, 1921, the Superintendent of the Newport News public schools placed the supervisors in the colored schools for the first time.

The Supervisor of Art found that the colored teachers had little knowledge about elementary industrial arts. They seemed neither to know how to encourage the pupils to get the materials needed, nor to teach them to care for the materials that were gotten. The children had a lackadaisical, inattentive, uninterested manner and would not buy such materials as the course required. On visiting the classroom the Supervisor would find perhaps seven to ten pupils in the class provided with material ready for a lesson. Under such conditions time was wasted, teachers felt discouraged, and the Supervisor realized that she must plan a course that would help the situation.

She thought of the clay that was to be found in abundance along the beaches and elsewhere within reach of every child. She knew from personal experience that it was of a workable quality and would stand firing. Objects such as animals, fruit, tiles, bookends, and pottery which she had made from local clay were brought before the children. The children were interested to know that the clay used for these objects came from their own community, and that many years ago the Virginia Indians discovered its use. Small broken pieces of Indian pottery which were found in neighboring corn-fields were exhibited. Children were told of

the possibilities within their reach and that they might have time in school for the experiments.

Specimens of clay in its crude form were shown them. Much of the clay in this vicinity is mixed with sand and iron. The best is on a par with what Mr. Winslow terms "ball clay." The pupils were allowed to feel the various kinds of clay and judge of their usable qualities so that they might know which to collect for their work. Trips were made to banks, ditches and beaches in search of clay. Many pupils brought back sandy clay, some brought clay containing iron, some brought only common soil, but a few brought the best clay that could be found in that locality. Comparisons were made and they soon learned what kind of clay worked best and where to get it. Lessons in cleaning and preparing the clay came next. On the following week *all pupils* were ready with clay for their lessons. This the Supervisor felt was her first successful step in the new field.

The famous Hampton Institute for the education of Negroes is within a few miles of Newport News. The Supervisor made arrangements with the curator of the museum of this Institute, Miss Sarah Lane, to have the teachers take their classes there in order to study worth-while uses of clay. Pottery shapes were studied and crude sketches made of some of them. The attention of the pupils was directed to clays of various colors, to designs of black, white, red, brown, and yellowish tones. The



CLAY POTTERY AND WEAVING DONE BY THE CHILDREN IN  
THE COLORED SCHOOLS OF NEWPORT NEWS, VIRGINIA

*The School Arts Magazine Alphabeticon, October 1924*

Virginia pottery which has incised line designs was examined. Miss Lane gave lantern slide talks showing not only Indian but African work.

To provide further information, study of Indian life with emphasis on pottery was pursued. Pictures of American Indians by American artists were studied in the language and reading classes. Among these were "The Primitive Artist" and "The Historian" by Couse; "The Indian and the Lily" by George de Forest Brush. The poem "The Gentle Water Lily" was given in connection with the picture of "The Indian and the Lily." This kind of correlated work gave the Supervisor an opportunity to suggest suitable pictures for the classroom.

Since the colored children have no public library and very few of them

have books in their homes the Supervisor got printed matter for their study from magazines of various kinds and from bulletins issued by the Smithsonian Institute, Washington, D. C. To give further help she placed on the black-board drawings which she had made from the exhibits in the Natural History Building, New York City.

Demonstrations of the coil method in making pottery were given by the teachers. Since this work was entirely new to the teachers, the Supervisor held extra meetings regularly and gave them work as it was to be carried on in their classrooms. The children were now ready for their first attempt in coiling and building, having previously had experience with the material and having gained some knowledge of its quality, source and use. As the work progressed



SOME OF THE AMBITIOUS POTTERY CLASS

such questions arose as: What size shall my jar be? What form shall it take? How thick must the coil be? How long? Is this coil worked sufficiently into the preceding one? How can my jar be kept symmetrical? What caused it to crack here or there? These questions as they came up were answered largely through experimenting.

The question of suitable designs for their pottery now became one of keen interest. Much time was given to the study of Indian designs; another trip was made to the museum. They got ideas from the quill work, bead design baskets and from pottery. They made sketches of the designs and took notes of the colors used in them. In the classroom they were directed in developing borders and surface patterns from their sketches. For those who were unable to use their sketches, for let us remember that they had never had drawing, some very simple designs were put on the board. Seeing the various steps taken in the making of these designs gave ideas of procedure to all the students. Illustrations on the board were then given to show the pupils how to make designs fit or conform to given shapes. The pupils' first efforts were with brush and ink on practice paper. After due amount of practice the best designs were made over on tinted paper with black paint and finally the ones chosen for the jars were painted on gray paper, that being the color of the clay, with the colors they wished to put on the jars. Their knowledge of color was limited. They learned the primary colors, and found by the addition of black and white they could mix colors similar to the ones seen in the Indian pottery. Water colors were used in decorating

their pottery, and shellac varnish used to give it a temporary finish.

Many children made pottery at home and brought it to school to decorate. It was remarkable to see how much interest was created in such a short time and how well some of them shaped their jars, and how carefully they cared for them so as to avoid cracking while drying. Others carried out ideas that were as crude as those seen in specimens of prehistoric times. Something useful seemed to be their main idea. The pieces varied in size from three to ten inches in height.

The spring exhibit was an eye-opener to all who saw it. These children had in the eyes of their people, made worthwhile pieces of art. Many pieces were asked for by prospective purchasers, and some were sold, but for the most part the children and their parents valued the pieces too highly to sell them.





The accompanying photographs will give some ideas of the character of the work. It is now the desire of the elementary schools to work for a kiln and turn out finished products for sale. I believe as the result of this experiment our local clay will soon be put on the market.

It has been interesting to trace in this project the educational values listed below:

1. The course was related to other studies.

2. It had a strongly modifying influence, both directly and indirectly upon those studies.

3. The complete mental and motor movement, from the preparation of the clay to the final execution, brought into play nearly all the different phases of art training then established in the elementary grades in that city.

4. It brought motor activity into closer relation to thought.

5. It gave the pupils many delightful and happy moments.

6. It came as a happy relief from the more abstract subject matter.

7. It created a spirit of ambition to be more careful and exacting in their work.



BY H. ZEKOWSKI



BY R. AMREIN

SCHOOL ANNUAL HEADINGS BY STUDENTS OF COMMERCIAL HIGH SCHOOL, BROOKLYN

## An Art Scholarship Fund in the High School

EDNA C. GAPEN

**T**HERE are scholarships and scholarships, so why not an art scholarship? Accordingly one has been established by the art department for the high school in Fond du Lac, Wisconsin. The idea was originated by Miss Jenny Lind, the art supervisor. The project is now carried on by the members of the High School Art Club, composed of all students taking art work in the high school, who year by year raise money for the fund. In less than two years the club has earned more than two hundred dollars, a sum which will be increased before the end of the year.

The following outline summarizes the facts concerning the fund:

*Purpose:* This fund has been founded for the purpose of aiding worthy and promising students who find it necessary to negotiate a loan in order to continue their education in art.

*Source:* The money is raised by students of the art department of the high school

*Care of Funds:* The money is deposited in a Fond du Lac bank to draw interest until such a time as the committee sees fit to lend it.

*Committee:* The committee in charge of this fund consists of five members—the superintendent of city schools, the senior high school principal, the assistant senior high school principal, the head of the English department of the senior high school and the director of art work in the city schools.

*Qualifications:* 1. Graduation from Fond du Lac High School.

2. High scholastic average.

3. Good character.

4. Evidence of ability.

*Conditions:* 1. No interest to be charged.

2. Amount of loan to be paid in ten monthly installments.

3. School attended to be selected by student with the approval of the committee.

4. Fund to be used within two years after graduation unless time is extended by committee.

5. A note to be given by student promising to return the money in monthly payments as soon as he is in a position to earn money. This is done in order that other students may avail themselves of the same privilege.

6. Report upon student's work to be sent to office of principal of high school in Fond du Lac each half semester.

7. Payment to cease upon unfavorable report from art school or absence of more than one month from school.

The big problem, of course, is raising money for the fund. This is done each year by the sale of Christmas cards and craft work and by proceeds from school parties. In December 1922, the club raised over fifty dollars through its card sale. These cards were designed and colored by members of the art club\*. Each student had his own sample case and order blanks for soliciting orders. This year printed announcements concerning the fund were sent out before soliciting began. The plan proved very effective, for the club realized somewhat over one hundred dollars on the sales.

The craft sales have not been so successful financially as the card sales due to the relative amounts sold. However, such sales attract the interest of many and thus advertise the department. Last year a Studio Tea was held in May at which the craft work of the classes was displayed. Articles were not on sale, but orders were taken from any of the guests who desired duplicates. Book-ends, candlesticks, and similar craft objects, decorated with reliefs, were on display. Decorative enamelled birds

\*The printing of the cards was done by a class in the Vocational School.



CRAFTS WORK EXECUTED BY STUDENTS UNDER DIRECTION OF MISS GAPEN, ART INSTRUCTOR

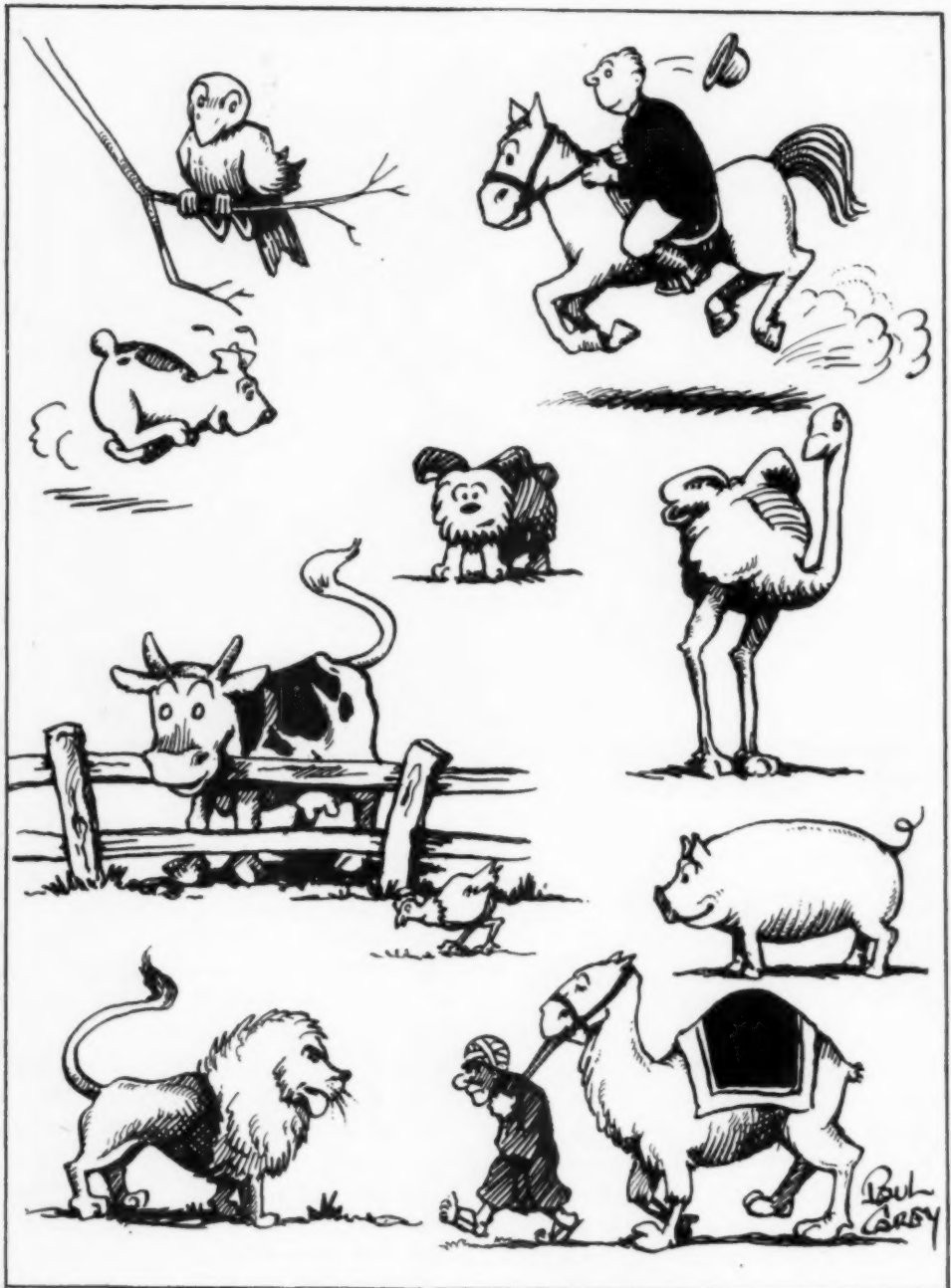
and a bit of tied-and-dyed were also shown. This year a craft sale was held at a local store shortly before Christmas. The accompanying illustration lists the articles made by the students.

Soon after the fund was established and put on a working basis, plans were made to inaugurate an annual school dance. In January 1923 an artistic Winter Festival dance, with attractive costumes and decorations, was given. The club members and others appeared in white costumes. There was a grand march during the evening, when the Queen of the Festival was chosen and crowned. A group of judges chose her as the participants in the march passed

before them. The person chosen appeared in the most attractive costume according to the decision of the judges. The Queen was then conducted to the throne, accompanied by two little pages, and crowned. A dance will be given in May this year. The plans are to make it impressionistic. Decorations will be in keeping; the programs are to be in the shape of palettes.

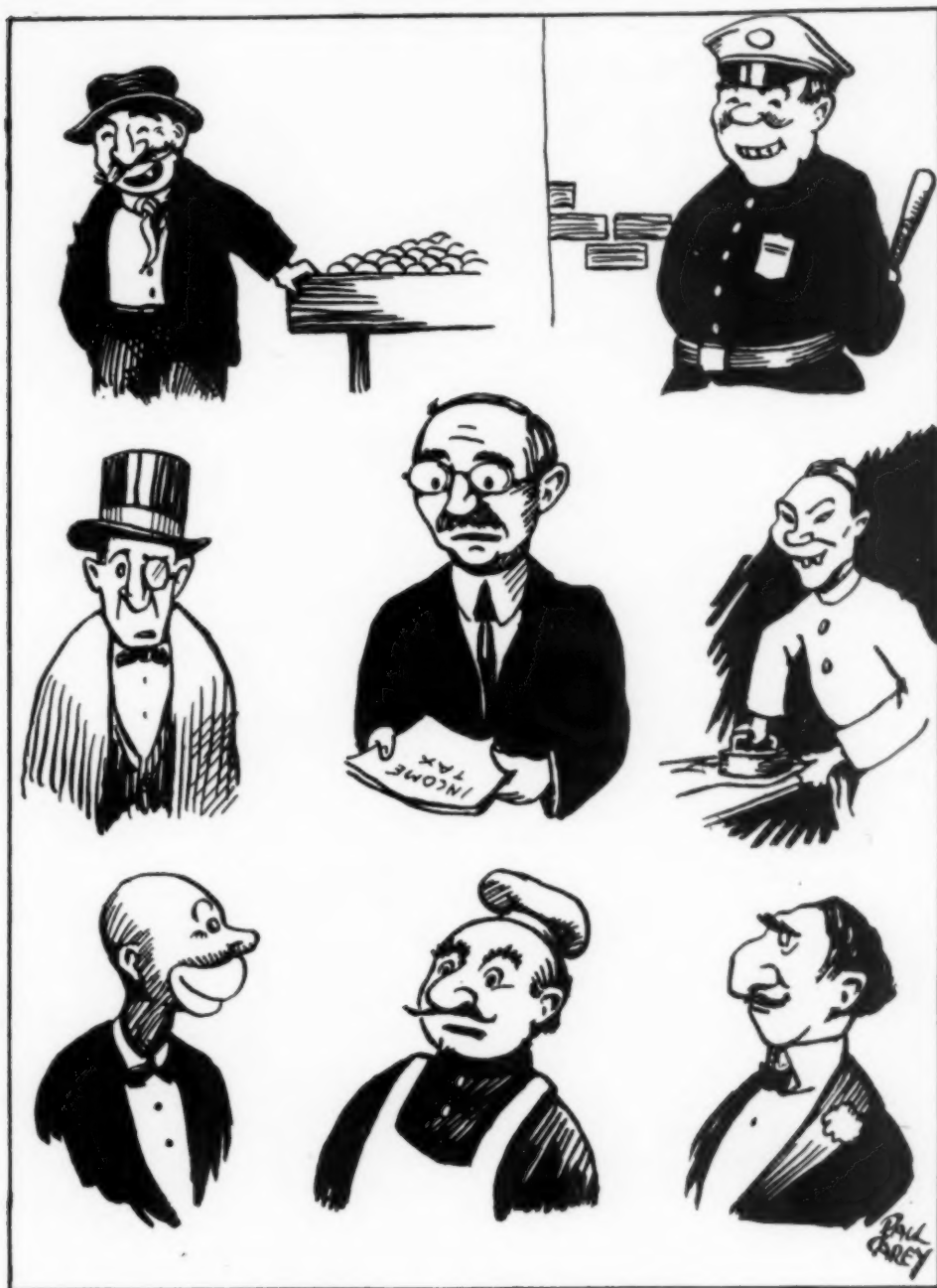
If possible the club will bring an exhibit of pictures here this year and by orders endeavor to increase the fund.

So far as we know Fond du Lac is the first to have its high school foster such a fund in behalf of art. It is to be hoped that other schools will follow its example.



BOYS PARTICULARLY ARE INTERESTED IN CARTOONING. THIS TENDENCY IF PROPERLY DIRECTED CAN BE DEVELOPED TOWARD SUCCESSFUL WORK. ALL CARTOONING SHOULD FIRST BE PRECEDED BY STUDY OF SUBJECTS FROM THE SERIOUS STANDPOINT

*The School Arts Magazine Alphabeticon, October 1924*



THESE TWO PAGES ARE ORIGINAL SUBJECTS DRAWN BY AN ART STUDENT AFTER STUDYING FIGURES AND COMPOSITION. CONTRIBUTED BY PAUL CAREY, PALO ALTO, CALIFORNIA

*The School Arts Magazine Alphabeticon, October 1924*



## Elements in Design

A. G. PELIKAN

ONE of the most fascinating things about the study of design is the ever changing variety of motives capable of evolution from simple elements. There is apparently no limit to the number of space arrangements which can be evolved in a square, a triangle, a circle, a lunette, or other geometric forms; in fact we can further limit ourselves to (1) straight lines only, (2) to bisymmetric arrangement, and (3) to two values.

There are some art teachers who believe that working within a given space is apt to cramp the freedom of the student. If we stop to consider for a moment that practically all design, including architectural design, falls within given primary masses of good proportion, (which are basic, before further subdivision can be undertaken) and, if we make even but a superficial study of Dynamic Symmetry as propounded by A. J. Hambidge, we will be forced to admit that some of the greatest masterpieces of design not only take their place within definite enclosing areas of good proportion, but are absolutely dependent on them.

From the foregoing it seems to me that the habit of thinking of a design as falling within a given contour is not only one which will eventually help students to think of their design first as a whole, rather than a detail, but is also a deciding factor in industrial design in which material must be considered and used without waste.

The number of practical purposes to which these simple designs may be adapted, and the various ways in which they may be altered to suit different materials is a continued source of surprise. There is no evidence that the possibilities for design within a square are anywhere near exhausted.

The accompanying two pages show a method suitable for beginners, which at the same time is capable of being made interesting and instructive by more advanced students.

The problems are as follows:

Take a series of six squares, divide three by a vertical line, and three by a diagonal line. Now break up the left half of the squares with a series of abstract shapes, keeping in mind the principles of

UNITY—by considering the shape of the enclosing unit;

REPETITION—by tracing the shapes on the other half of squares;

BALANCE—by a bisymmetric division on a vertical or a diagonal axis;

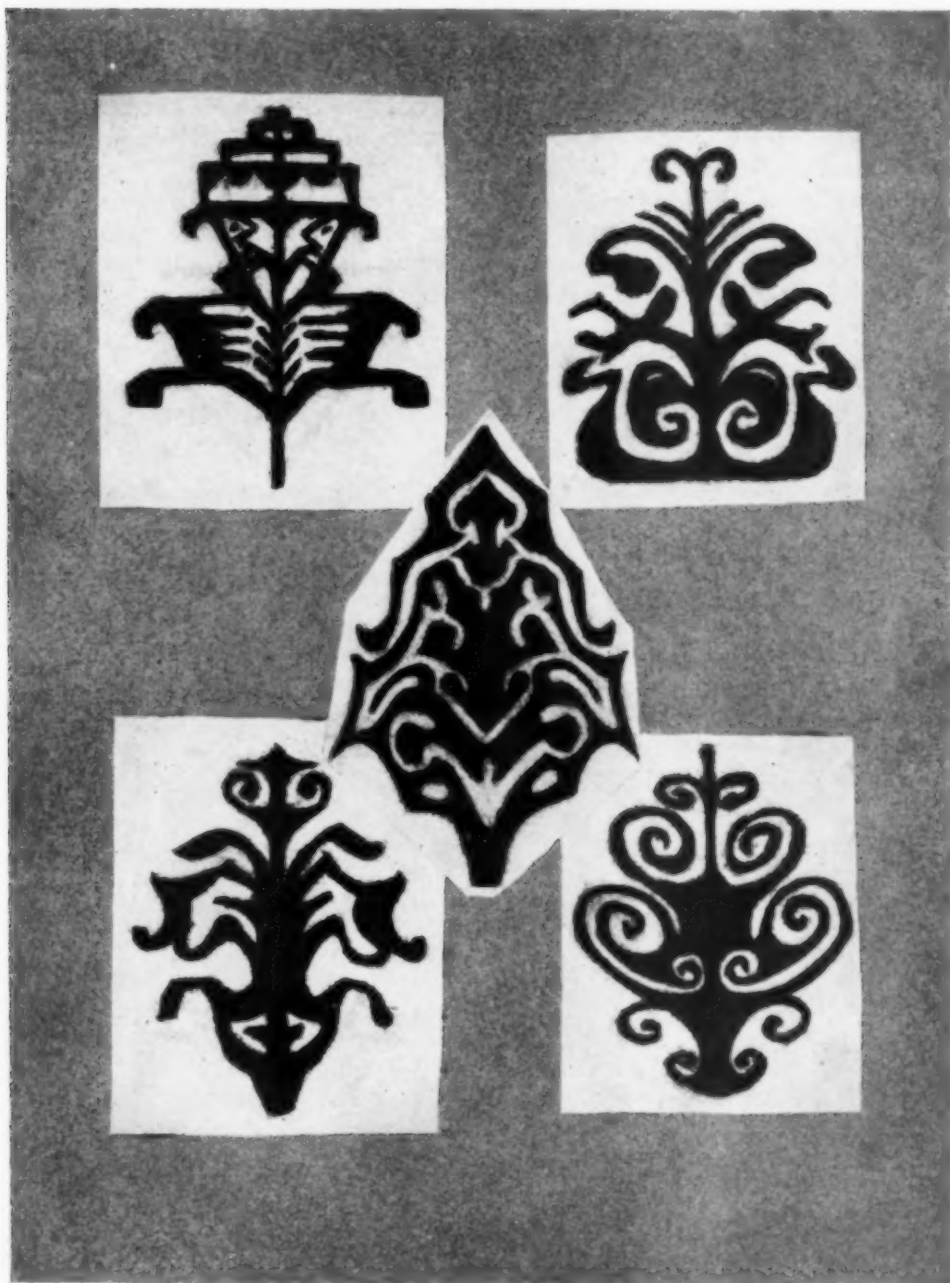
VARIATION—by change in shape, measure, or tone;

TRANSITION—by a softening or tying together of sharp angles;

OPPOSITION—by a change of direction of lines or masses;

RADIATION—by a growing from a vertical or diagonal axis;

PROPORTION—by a pleasing or unequal division of measures or spaces. The same method may be followed with the triangle, circle, etc.



DESIGNS DEVELOPED IN CHARCOAL THROUGH MR. PELIKAN'S METHOD  
THESE WERE MADE WITH SPECIAL REFERENCE TO RADIATION

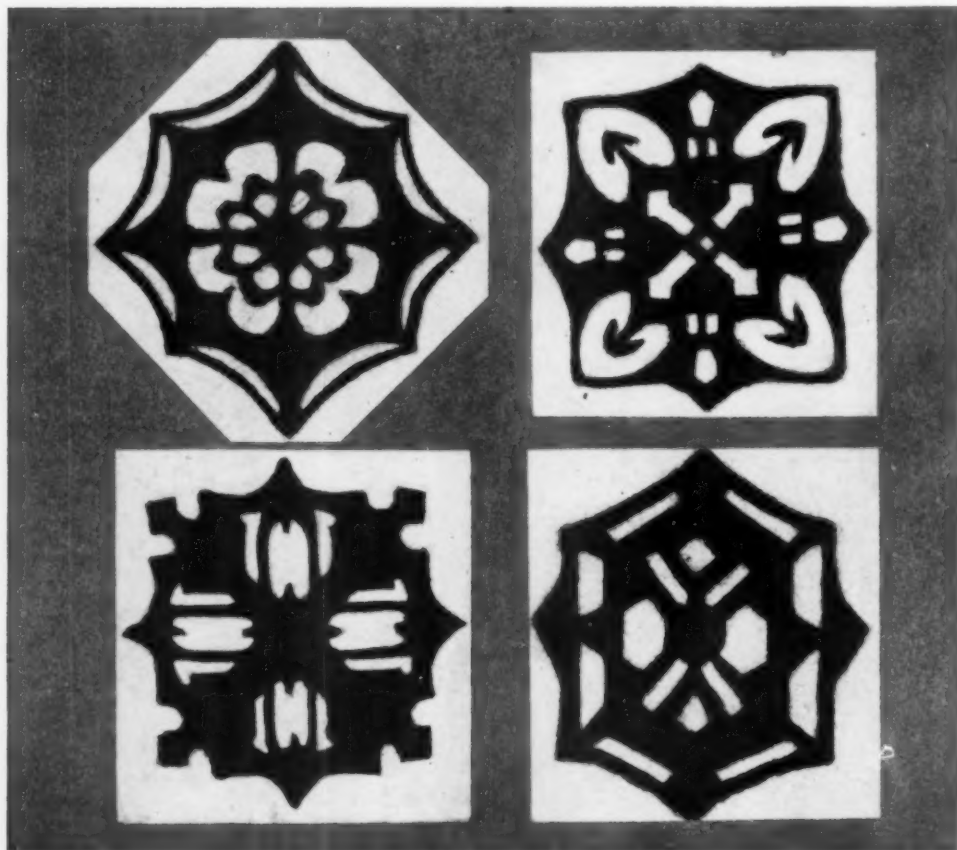
*The School Arts Magazine Alphabeticon, October 1924*

The second problem shows a further subdivision by first drawing the diagonals of a square and dividing it with a vertical and a horizontal axis. In one corner of the square make a design which will balance on the diagonal.

This motive should now be taken and used (a) for a border, (b) for an all-over pattern, (c) for a printed page or table runner, (d) for a tile. It may be further

adapted for a block print, a stencil, wrought iron, lace or cross stitching, tooled leather, enamelled or painted, carved wood, pierced in metal or cornice, gesso, colored cement, cut paper, embroidered.

By reversing, adapting or modifying, this single motive may become the source of numerous interesting and practical designs.

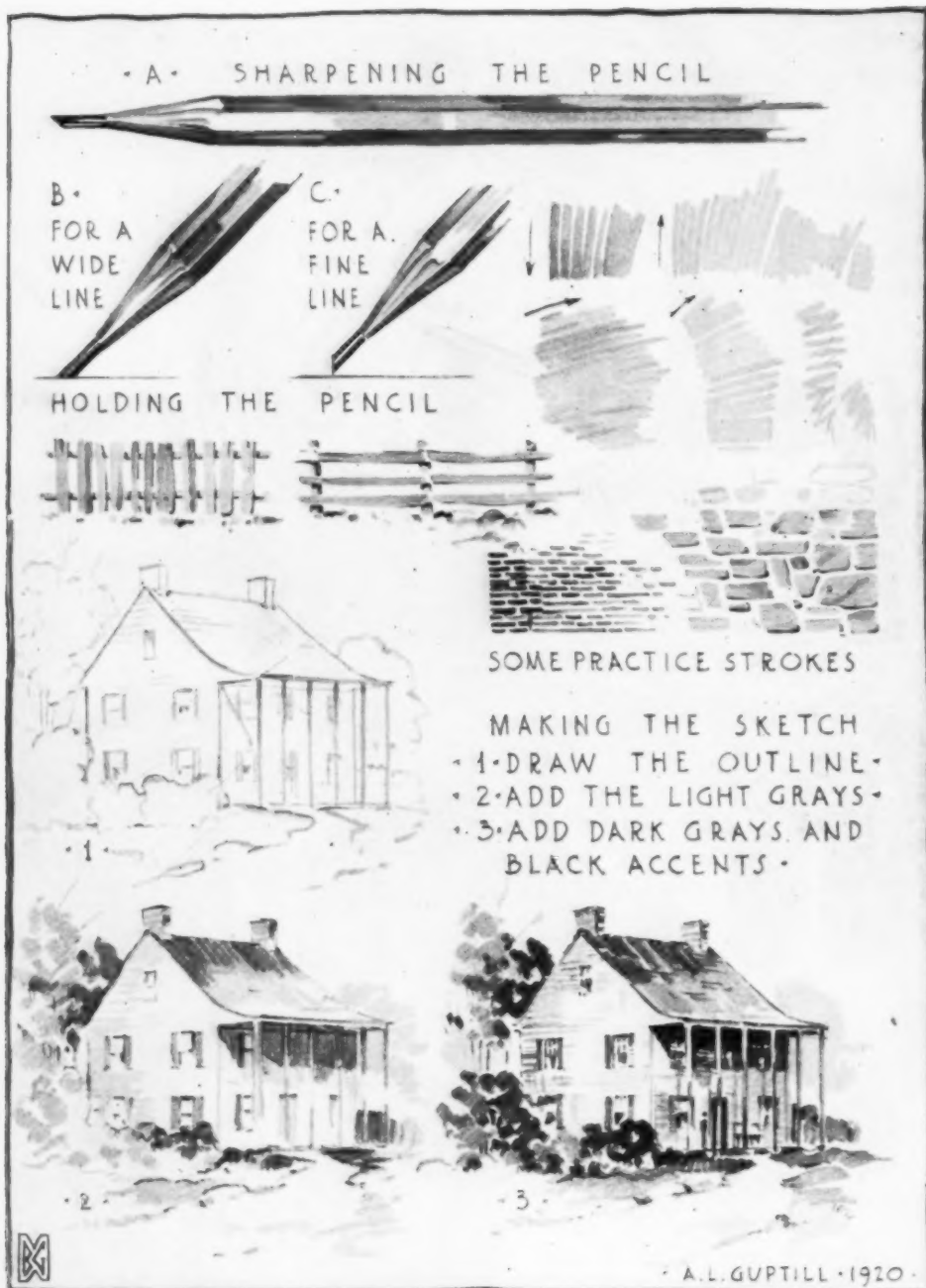


FOUR OF THE MOTIFS TO WHICH MR. PELIKAN REFERS



ORIGINAL DESIGNS CUT FROM LINOLEUM BY A STUDENT OF  
BROADMOOR ART ACADEMY, COLORADO SPRINGS, COLORADO

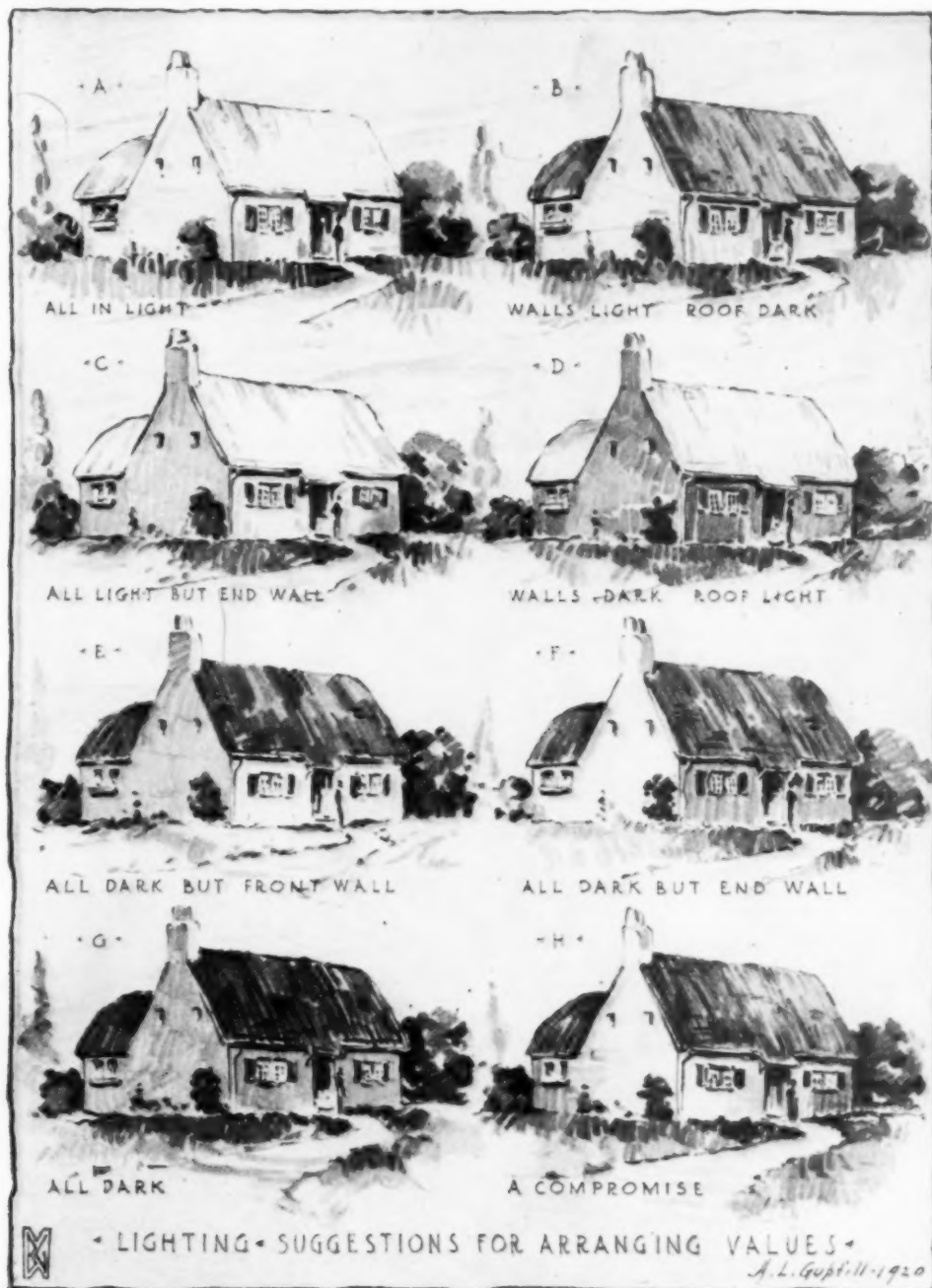
*The School Arts Magazine Alphabeticon, October 1924*



TWO SPLENDID PAGES SHOWING THE USE OF THE PENCIL IN LAND-  
SCAPE WORK. THIS SHEET SHOWS HOW TO START THE DRAWING

*The School Arts Magazine Alphabeticon, October 1924*





A PAGE SHOWING DIFFERENT VALUE ARRANGEMENTS. BOTH PAGES ARE FROM ARTHUR L. GUPTILL'S BOOK "SKETCHING AND RENDERING IN PENCIL"

The School Arts Magazine Alphabeticon, October 1924



"BOOTHBAY HARBOR." PENCIL SKETCH BY LILLIAN G. SWAN, SUPERVISOR OF ART, ST. PAUL, MINN.

## High School Decorative Drawing

BROTHER CORNELIUS, F.S.C., A.M.

VERY interesting, very human, very practical, is a good course in decorative drawing. It is a good plan to take it up in the third year of high school, the first year being given to free-hand constructive and the second to free hand perspective with a side course in nature drawing during at least two of the three years. The professional decorative artist knows well that he is dependent on the structure, form and material of the object he decorates and that his motives are mostly drawn from the natural and artificial forms in the world about him. It is well that the school, which prepares for life, should recognize these conditions and shape its methods accordingly. When the pupil has sufficient knowledge and ability in laying out the construction of an object and in representing it as it appears to the eye he is ready to enter the decorative field.

The first step in this field is to learn how to conventionalize. This implies the selecting of certain characteristic features of a subject and making them stand out in a highly simplified and striking manner at the willing sacrifice of all distracting details. Here the pupil is brought to see the superiority of art over all mechanical ways of representation. Over photography, for example; for he sees how art, by excluding a thousand details, all the more powerfully expresses the essential idea, whereas photography by giving clearly every detail, emphasizes nothing.

A very successful way of simplifying

is by means of the silhouette. In Set A, plate 1, the figures of Christ and Pilate are silhouetted from Ciseri's famous picture. By their simple and impressive masses they convey the message of the poster instantaneously and powerfully. The other figures of Ciseri's painting are purposely left out so as to secure exclusive attention for these.

The massing and sharp division of the lights and shades of an object into only two well contrasted values is a very useful exercise for the decorative artist. Modelling is sacrificed but suggestive force is increased and a quality obtained that is wonderfully suited to poster work and to mural or any other kind of flat surface decoration.

Other steps in the decorative drawing course are ornamental lettering exercises, theory and practice on the principles of color, the border pattern and the all-over pattern. The class is given sufficient practice in all these both by drills and simple applications. Then problems are undertaken in each of which several of the above kinds of work are applied. Thus the title effect, the arrangement of the lettering and illustration in agreeable groups and spaces, the choice of Guido Reni's "Ecce Homo" and its simplification, the all-over pattern with the appropriate reed-motive and also the soft russet paper combined with the purple setting of the illustration are all applications of previous plates of the course.

**M**ay he support us all the day long,  
 till the shades lengthen, and evening  
 comes, and the busy world is hushed,  
 and the fever of life is over and our  
 work is done **T**hen in his mercy may  
 he give us a safe lodging, and a holy  
 rest, and peace at the last. Cardinal  
 Newman

Old English  
 A B C D E F G H I J K L  
 M N O P Q R S T U V W  
 X Y Z & 1 2 3 4 5 6 7 8  
 9 0 a b c d e f g h i j k l m  
 n o p q r s t u v w x y z z

TEXT LETTERING BY STUDENTS OF LA SALLE INSTITUTE, MARTINEZ, CALIFORNIA  
 THESE WERE MADE UNDER THE DIRECTION OF BROTHER CORNELIUS, ART INSTRUCTOR

*The School Arts Magazine Alphabeticon, October 1924*

Certainly, no decorative course is complete without art-craft work. The stencil, the wood-block, clay, cement, wood and metal work, should all, if possible, have a place. But drawing is fundamental to all these.

When problems have for object some activity of general interest, such as a dramatic performance or a year-book cover, the enthusiasm of the class is much increased. Still more so if the best drawing is to be sent to the printer

for actual use, for thus a drawing contest is set up. In the latter part of the course nearly all of the problems can be so chosen as to connect with student life and experiences. When they are so chosen there will be far more interest and delight for teacher as well as student; for then, besides the essential motive of beauty common to all art there is such a fine opportunity for personal expression, for appeal to popular sentiment and for the practical side of art.



CHARCOAL COMPOSITION BY A STUDENT OF CENTRAL HIGH SCHOOL, MINNEAPOLIS



## Beauty in Form and Color

JULIA W. WOLFE

IF YOU were asked which one of the five senses you would rather be deprived of, we are sure you would not say sight. A few enthusiastic musicians might, but the delights of seeing, it seems, are the most valuable to all of us.

If it be so delightful and necessary to see, how important is it then to see *well*, to see below the surface, to see truly, to see the whole of things, to help the vision by the brain—to see, in short, scientifically.

The ordinary action of the eye is so free and quick, so much is seen in a second, apparently without brain action or effort.

"A primrose by a river's brim,  
A yellow primrose was to him,  
And it was nothing more,"

that it probably never occurs to a large portion of mankind that there is seeing and seeing; that the finer and higher sort of seeing is the intelligent search for beauty; beauty of design of form, of color, of detail, of intention, of adaptation.

A natural and well-defined power of perceiving beauty of form, and quickness of rejecting what is specious and misleading, seems given to a favored few, but to few still comes the power of discrimination in color. Many artists have a knowledge of fine form but none of color. Nevertheless, in both domains much may be learned by anyone. And, as in the intellectual region, the search is for a standard of the true; so here, and requiring equal ardor of search, we want to find a standard of the beautiful.

Do not doubt but that there is such a standard; still it may be frankly admitted that here, if anywhere, the many-sided, and often apparently paradoxical nature of a standard of truth, becomes most apparent. But those that seek earnestly will find.

When we see such and such colors we say, "It is a question of taste." Nothing could be more untrue or misleading; for it means that there is no standard of right and wrong in this matter, that so-and-so's likings are for him, etc.

A sorry doctrine truly, and false all through, for it assumes that everyone is equally competent to judge—equally educated; moreover, that they are educated, having had opportunity to read widely, and study their object. If they had had these advantages, then their diversity of opinion must be deeply interesting and instructive; but the adage as at present used, does not imply that at all.

If a person of average education gets drawn into conversation about music or literature, he will hold his tongue when it comes to pronouncing judgment; seeing plainly that precise knowledge is required before he can speak with credit to himself. But in regard to pictorial art, a very large proportion of people consider their own eyes are sufficient to guide them to admire what is good, and to eschew the contrary. There are a number of educated people who are as ignorant of Art as they are of Nature. They think their eyes are qualification enough. Nothing could be a greater mistake; such seeing is mere animal instinct.

The reason for this mistake is evident. To be sure, literature demands a good deal of hard reading; music keeps the shallow at a respectful distance by the mere way it is written, but a pair of eyes for Art, is all that is required, think many.

The information ordinarily passed to the brain by the eyes of those who have not carefully studied their subject, is, for the purposes of our present inquiry quite incomplete and untrustworthy. It is wholly inadequate to help us to discriminate between good and bad color, or base and noble form.

So that the majority of people, trusting to mere animal eyesight and mother wit, and not having time or inclination to correct and amplify these by scientific knowledge, acquire, early in life, bad habits of eyesight, feeble views of Art and Nature, which follow them through life, and operate automatically, without special thought or action of the intellect—they only half see. Nay more, the eye having become accustomed to bad color and form,

insensibly goes down the hill, and demands something worse and more stimulating.

In the use of the eyes then, no less than in other matters, man may be described as a machine singularly apt to go wrong; and just as we need instruction and guidance as to the finer details of conduct, so do we need all these to teach us how to see right. Distrust, therefore at once and for all, first impressions of all visible objects. Nor should second or final impressions be considered of value until we have learned our subject well, and learned at least to know how little we know.

First, let us consider Beauty of Color. Nature alone must be our text-book, though we must not for one moment suppose that the coloring of Nature and Art can ever be thought of as identical. We will return to this later, but we must bear in mind how much shorter is the gamut of color possible in Art; nevertheless we can only turn to Nature for text and authority.

What is the kind of guidance we most want? Where is our prominent weakness? What we want above all things is temperance. "Temperance," said Ruskin, "is the power that governs energy, and in respect of things probe to excess it regulates the quantity." Now Nature is always temperate. She has produced the bell-gentian, the sunflower, etc., but she has never dressed anything in twenty yards of aniline blue silk—it was been left to man to do this. One does not forget the existence of the brilliant tropical plants; but with regard to these plants of great showiness, it should be borne in mind, first, for how short a time this great brilliancy lasts; five or six days, out of three hundred and sixty-five, and secondly, what a moderate area there is of this gorgeous color, measured against the green and grey and brown of surrounding vegetation. And even in the case of the gayest flower ever seen, a careful examination will reveal the fact, that what to the careless observer seemed a blaze of a certain tint, is in reality a mass of subtle gradations—of which more anon.

A gorgeous sunset lasts but a few minutes out of twenty-four hours and then in a small area compared with the whole arc of the heavens; and it is so full of gradations, that one argues, after it is gone, whether it was red or yellow or purple, while the twenty yards of

blue silk, remember, was all of one tint.

A field of spring grass, after a spring shower, is of dazzling brilliancy, but sit down and try to draw it. You will find infinite gradations, such as you cannot follow with the brush—only hint at; the shadow of one blade laying on the next; one glossy in high light, etc.

A student of color soon finds that the beauty of color begins with gradation—that the loveliness of graduated color is so great, that, relatively, level color is not beautiful; but he also finds that there is no such thing as level color in Nature—natural color is always in a state of gradation.

Nature teems with gradations. For example, take the bell-gentian, which, at first glance seems as crude a piece of violet color as one can think of. Artists all know that a crude and violent blue is of all colors the most difficult to deal with.

Taking a careful drawing of a gentian, we may with advantage examine as much of it as we can see through a slit, a quarter of an inch, in a piece of cardboard, dividing the slit down its centre by a fine thread, and marking a scale of eighths of inches down the sides; so that by laying another card across the slits, and moving it downwards an eighth of an inch at a time, small squares of one-eighth of an inch each way are successively exposed, and thus we proceed to examine. The color of a tiny square is seldom even approximately the same over its whole area, so that we must give each square the value of four, and say two brilliant blue, one dark blue, one purple, and thus we can arrive at units.

We will not go into dry details, but we can say that one-half of this flower is not colored as the careless observer would suppose. All the various shades of blue are merely gradations.

We must learn that Nature, even when she plays high, does so with splendid moderation. But a woman who has made up her mind to a bright blue gown, buys the whole quantity of that one tint.

We must learn two things in color: First, natural color is always in gradation; second, natural color is always temperate.

Now if we want to paint a room, or buy a dress, and desire a red effect, and find it impossible to use six or eight graduating tints, we must certainly avoid a brilliant magenta, or

crimson, because it would be ungraduated and intemperate. Nature would probably use a little crimson in combination with softer tints, but we are debarred by time, expense and other considerations.

We should always doubt all amazingly-attractive colored things of human manufacture and learn to assimilate the fact that fine color, like fine Art or poetry, is not the sort of thing that bids for applause of the passerby. And if we thus keep up our standards for years and years, we become conscious of a refined taste in form and color, and can then revel in the colorings of Nature, and in that of fine Art also, whether it came from the hand of a great master or not. And, as our perceptions strengthen, we find ourselves out of love with even pale and moderate color, if it be level and without gradation; the bottom of a green glass bottle becomes at once a source of pleasure, where none is given by the thin even tint of the bottle itself.

The eye becomes critical and sees a new charm both in Nature and Art, and appreciates fine color; color, that is not only temperate and in gradation, but in intricate and gorgeous intermingling of splendid tints, such as one sees in the plumage of oriental birds, butterflies—gold peering through flame and crimson-green and coppery mosses on grey rocks, or a portrait of Titian's bronzy-green velvet with gold braiding, against rosy flesh tints. A bit of fine color becomes more precious than rubies; old faded Italian silks of more value than new ones; old Oriental rugs of more value than new modern ones. Our tastes become susceptible of offense about things that before seemed indifferent, and though it will always be a comfort to any woman to possess snow-white linen, to an artist ivory seems white enough for anything; and in decorative work, whitey-brown paper is the best white there is.

There are not a few people, desirous above all things that their surroundings should be in the highest taste, who are feverishly anxious and uneasy as to whether things will "go with" sundry other things; having mostly in their minds a fearful list of things which will not "go with" each other. Terra-cotta reds must not come near crimson red; reds of any sort do not "go with" blues, etc., and so on.

Now, if one goes into a garden and picks

flowers of many hues, do you stop and think what does not "go with" such and such a flower? No. Nearly all flowers go delightfully with one another. Why should people then be so fussy about curtains and carpets? Because the color of one, or both, is crude, violent and without gradation, but if we take care that each color, in each article we buy, be soft and graduated, and free from crudity, we may fearlessly throw them all together and be happy.

If color, as the first to produce a sensation to the eye, be rightly first considered, it must be admitted that sensations of form are the more important.

Sensations of color probably demand the stronger natural faculty; sensations of form the greater study and erudition.

As gradation is the condition of beauty in color, curvature is the ground of all loveliness in form. A straight line may often be useful, or even necessary in any sort of Art; but when beauty of form comes to be considered apart, the only use of the straight line is to exhibit the beauty of the contiguous curves. We rightly and naturally regard the female figure as the type of the highest loveliness in form, and if we miss the graceful and delicate curvature we instinctively associate with the idea of a woman in her prime, we ask if she has swallowed a poker! Curvature is the groundwork of beauty, but temperance, as in color, is the ruling power.

When we study the figures of ancient Greek and a natural figure, we find that Nature and the sculptor tell the same tale—that it is in the strenuous restraint of curvature that beauty is to be found. The body of a young and healthy person exhibits this character throughout.

Nature is always making severe and delicate curves, and we are always making exaggerated and wobbly ones. Vigorously restrained curvature is in its restraint, the keynote of beauty in form.

In fine Art there are no limits to legitimate representation of form, color, projection, but these necessarily incidental to all the works of man in relation to Nature. But, as we come down the scale, stained glass, painted frieze, brocaded silk, printed wall-paper, the limitations become many and severe, by sheer necessity, and apart from questions of taste;

and to refuse to bow to them indicates stupidity and blindness. Temperance steps in and enjoins moderation and simplicity in curvature, gradation and sobriety in color; you have admitted the axioms, accept the result.

Moreover, the limitations in fine Art, which we have called incidental to all the works of man, are in reality very considerable; for firstly, the most skillful eye in the world could never reproduce the intricate and overwhelming detail of the colors of Nature, not to mention subtleties of minute form. And even if we were not thus limited, there remains, secondly, the fact already spoken of, that the gamut or scale for Art is far shorter, both in light and shade and color, than that of Nature.

No white paper can approach the whiteness of a cloud illumined by sunshine. Blue paint is a poor thing compared with azure of the sky—everywhere in Nature we find tints too dazzling to reproduce.

It is a mistake made by a large number of people in supposing that Art is a copy of Nature. A copy of Nature may be a stepping-stone or handmaid to Art, a scaffolding on which to stand while building; but never the building Art.

True Art is a representation of Nature; and a representation, to be true and good, must be such as to produce in the mind of the spectator sensations fairly equivalent to those produced by Nature herself.

And here steps in the creative faculty of the artist. He perceives the enormous difference in the conditions. The blue butterfly, dancing in the sunlight is one thing; the butterfly pinned on a cork in the studio is another.

For those who have opportunity and leisure in the search of beauty, there is no place to find it but in the realms of Art—the Art of today and that of older times. Of course, no painter today can paint as well as Michael Angelo, Raphael, and a lot of other Italians; no potter today, can make the ware of mediaeval Italy—and so it is all through the arts.

Many will ask why. The answer is, that Art was then traditional; that is to say, a painter or craftsman was brought up to the craft of his forefathers, and simply and naturally produced the article he had been taught from a child how to produce. It was the pride of a son to carry on the family tradition.

History and museums amply testify the truth of this.

Now, all is changed—traditional Art has entirely died out; each man is a free-lance, and launches out at manhood into what he has then to learn how to do—most commonly the construction of railways, hotels,—things that bring in big dividends. And if, in the practice of the fine or decorative Arts, any man rises out of the rut of the commonplace, it is to be accounted for in one or two ways; either he is a child of genius, and so naturally, out-tops his fellows, or that he possesses, in a high degree, the faculty of assimilating and reproducing the treasures of the past, which, after all, is perhaps the only form of genius.

So that, terrible as it sounds, we should look with grave doubt and incredulity upon all modern productions in fine or decorative Art. Not, of course, with scorn, but with incredulity; until after a rigid application of our axioms, we see here and there a form start out from the all but universal slough of degradation into which we have fallen.

It seems to have been clearly perceived in the best days of mediaeval Art, that the true function of Art consists in the embodiment and representation of the ideal—the poetical. It may be an open question whether this was largely a result of the great demand, from ecclesiastics and others, for pictures of religious subjects; or whether it was a mediaeval condition of the mind, which passed away with the arrival of advanced forms of "progress." But nothing is more certain than that all the finest Art that has come down to us is ideal in the highest degree; and almost without exception, poetical. As to the question of ideality, let us take a single example, as a specimen of that which permeates their work.

Take the Nativity, or the Adoration of the Kings. In either case, the infant Christ must have been of extremely tender age; yet nowhere in great Art is He represented as a new-born infant—always the well-developed child of six to ten months—an ideal baby, in fact, in direct disregard of the text of the history it was to illustrate.

The question of poetical treatment, as apart—if it can be apart—from ideality, is less easy to exhibit in a moderate compass.

Poetry and mediaeval Art come upon us as

somewhat strange, somewhat weird, and often more than our wits can comprehend. But once comprehended and taken to our hearts, they become the very companions of our better selves, they cherish and amplify our highest aspirations, they lift us into purer atmosphere.

Modern realistic Art, is friendly and easy; appeals to us as a companion; makes us happy, maybe as a meal does, helps us to pass the time. But it leaves us just where we began.

Lately we have heard a good deal about an improvement in taste. There has been many changes, but it is more than doubtful if there has been an improvement.

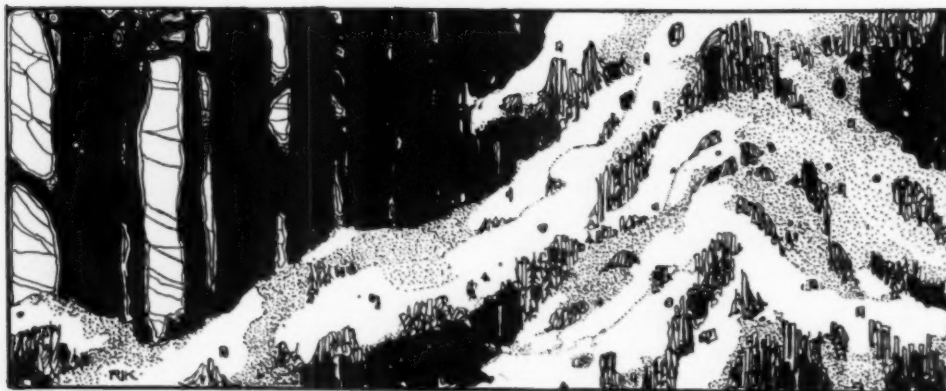
To be sure there are many people of cultivated taste to be found—people who avoid the vulgar—there always were. It is so much easier these days to find unobjectionable things for our homes, dress, etc. We must consider

this side of the question, too. However, it is a good thing to avoid all ugly and crude colors and base and ignoble subjects; but look for the beautiful everywhere. This will do something toward educating us in beauty of form and color.

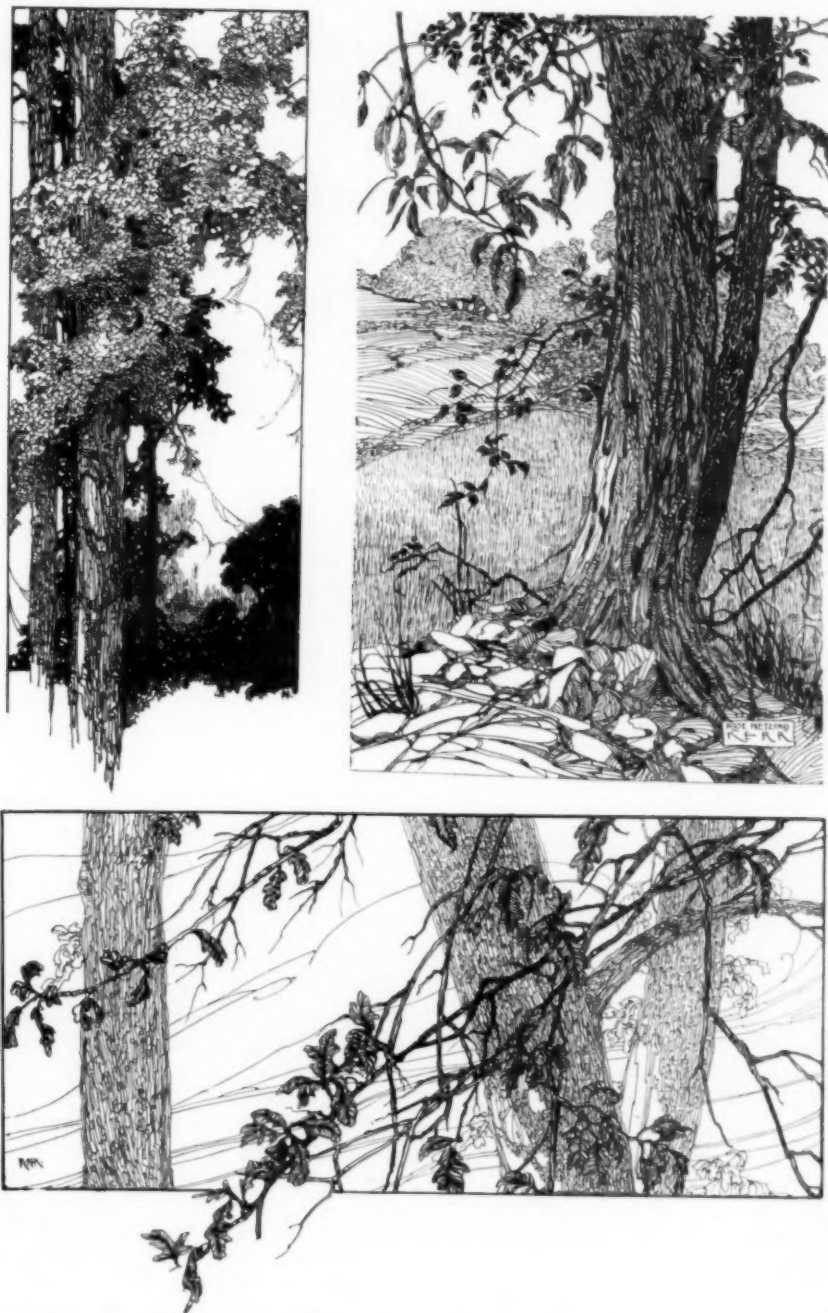
Unfortunately, as we advance in civilization, it seems that romance, the poetic side of us (which is to a human heart what the flower is to the plant) dies out and disappears; and instead of following in the track of the great artists of the past, instead of cultivating in our young students the art of dramatic intention—of deep and poetic thought and meaning—romantic situation and suggestive poesy, we go in for mechanical exactness, for endless anatomy, for extreme niceties of drawing and detail, for a childish realism, with results, to our perceptions of the beautiful, which are disastrous.

*The color-box of Nature spills its glories all about  
The feet of august summer at her stately stepping out.*

—G. Alden







DECORATIVE LANDSCAPES, BY ROSE NETZORG KERR

*The School Arts Magazine Alphabeticon, October 1924*

## Picture Study--Oral English--Art Training

AN OUTLINE FOR USE OF TEACHERS IN THE ART AND ENGLISH DEPARTMENTS OF  
THE GRADE SCHOOLS

STANLEY G. BRENEISER

### 1. An introduction to the teacher for herself.

Pictures are in themselves a language. We should give our pupils instruction in the Picture Language so that they may learn to talk intelligently in this tongue.

A. There is always a strong *national* quality in a good picture.

B. You must put yourself in the same state of mind (in as far as this is possible) as the man who painted the picture if you really want to *see* the picture.

C. One must take into consideration the artist's personal characteristics, in judging the picture.

D. That picture is greatest which excites, in the greatest number of individuals, the desire to carry the idea of the picture farther to his own personal, logical conclusion of that idea.

E. We look at a picture:

1. For what it is.
2. For the idea for which it stands.
3. For its technique (color manner of painting).

F. In judging a picture fairly, one must take into consideration the following to be an unbiased and intelligent judge.

1. Artist's nationality.
2. His personal characteristics.
3. His living conditions.
4. His intelligence.
5. The main idea of the picture.

### 2. The idea in teaching Picture Study to children in school.

A. To create in them a love for beauty and an appreciation of the wonderful works of God and man.

B. To broaden their vision (spiritual and mental).

C. To teach the correct use of the powers of observation.

D. To increase and improve their vocabulary and powers of conversation.

### 3. Methods of Teaching Picture Study in Correlation with Oral English.

A. Select from the list of pictures suggested for your grade, one that is rich in either historical or in literary interest for your first lesson.

B. Hang as large a copy as you can secure of the picture in your room where it may be seen by all pupils to advantage. Do this a few days before giving or assigning the lesson.

C. On the day when you are to assign topics for discussion concerning the picture, be sure to read or tell the story of the picture—from the human element side only. Avoid descriptions of the artist, his life, dates, etc. Save these facts until last when a real live interest has been shown by the children. They may then ask for this information.

Example: "*Fog Warning*" by Winslow Homer. Tell the story of the characteristics of the typical Maine fishermen. Their courage to buffet storms; their steadiness, level-headedness in time of distress, etc.

Bring in the descriptive beauty of the interesting, many-sided coast of Maine. Its geography, formation, climate, etc.

Next the "sentiment-appeal" of the picture, the life of the fishermen, the effect and value of the sea on them.

D. Now assign topics for oral discussion to be looked up, thought about and planned at home; to be given in school, in class, at the desired period in a day or two.

Example: from same picture, for topics.

"Climate of the New England States"

"The Cause and Effects of Fog"

"Marine Paintings and Painters"

"Character of Fisher Folk"

"Winslow Homer, himself"

E. Oral Discussions. Have the children who had topics assigned, discuss their subject. At the end of each individual discussion allow a general questioning, criticism, etc.

F. Be prepared to answer now (teachers) questions relative to the picture, artist, his life, etc. Usually by this time the interest is so keen that all are anxious to know more about the picture, the artist and other paintings that he may have made that the time will be all too short for a thorough completion of the lesson.

#### 4. List of Pictures for study in the various Grades.

##### A. GRADE ONE

1. Feeding the Hens Millet (French)
2. The First Steps Millet (French)
3. Can't You Talk Holmes (French)
4. St. John and the Lamb  
Murillo (Spanish)
5. The Cat Family Adam (French)
6. The Infant Samuel Reynolds (English)
7. Baby Stuart Van Dyck (Flemish)
8. Feeding Her Birds Millet (French)
9. A Fascinating Tale Ronner (Dutch)
10. Melon Eaters Murillo (Spanish)

##### B. GRADE TWO

1. Cat in Window Dou (Dutch)
2. Children of the Shell Murillo (Spanish)
3. The Divine Shephard Murillo (Spanish)
4. A Helping Hand Renouf (French)
5. The Sick Monkey Landseer (English)
6. Saved Landseer (English)
7. Miss Bowles Reynolds (English)
8. Mother and Child Brush (American)
9. Young Handel's First Efforts  
Dicksee (English)
10. Age of Innocence Reynolds (English)

##### C. GRADE THREE

1. School in Brittany Jeffroy (French)
2. French Boys in School Jeffroy (French)
3. King of the Forest Landseer (English)
4. Horseshoeing Landseer (English)
5. Going to Work Millet (French)
6. Pilgrims Going to Church  
(Boughton (American)
7. Return of the Mayflower  
Boughton (American)

8. Madonna del Gran Duca  
Raphael (Italian)

9. At the Watering Trough  
Dagan-Bouveret (French)

10. Child with Apple Greuze (French)

##### D. GRADE FOUR

1. Village Blacksmith Herring (English)
2. Pilgrim Exiles Boughton (American)
3. Ploughing Rosa Bonheur (French)
4. Deer in the Forest Bonheur (French)
5. Madonna of the Chair Raphael (Italian)
6. The Balloon Dupre (French)
7. The Broken Jar Greuze (French)
8. Blue Boy Gainsborough (English)
9. Evangeline Boughton (American)
10. The Knitting Shepherdess  
Millet (French)

##### E. GRADE FIVE

1. The Connoisseurs Landseer (English)
2. On the Alert Bonheur (French)
3. Holy Family Botticelli (Italian)
4. St. George and the Dragon  
Carpaccio (Italian)
5. St. John in the Desert  
Raphael (Italian)
6. The Horse Fair Bonheur (French)
7. John Alden and Priscilla  
Boughton (American)
8. Song of the Lark Breton (French)
9. The Goose Girl Millet (French)
10. Repose in Egypt Van Dyck (Flemish)

##### F. GRADE SIX

1. Holy Night Correggio (Italian)
2. Aurora Guido Reni (Italian)
3. Sistine Madonna Raphael (Italian)
4. Joan of Arc Bastien-Lepage (French)
5. Shepherdess and Sheep Lerolle (French)
6. The Gleaners Millet (French)
7. Reading from Homer  
Alma-Tadema (Flemish)
8. Holy Family Rubens (Flemish)
9. Avenue of Trees Hobbena (Dutch)
10. Sir Galahad Watts (English)

##### G. GRADE SEVEN

1. Spring Botticelli (Italian)
2. The Last Supper Da Vinci (Italian)
3. The Lake Corot (French)
4. Orpheus and Eurydice Corot (French)
5. The Angelus Millet (French)
6. Oxen Going to Work Troyan (French)
7. Mauve—Sheep, Spring and Autumn  
(Dutch)

8. The Night Watch Rembrandt (Dutch)
9. The Mill Ruysdael (Dutch)
10. Christ in the Temple Durer (German)
11. The Childhood of Christ Hoffman (German)
12. The Foge of Vulcan Velasquez (Spanish)

#### H. GRADE EIGHT

1. Portrait of Mother Whistler (American)
2. Fog Warning Homer (American)
3. The Golden Stairs Burne-Jones (English)
4. The Blessed Damosel Rosetti (English)
5. Christine of Denmark Holbein (German)
6. The Anatomy Lesson Rembrandt (Dutch)
7. Man with Sword Frans Hals (Dutch)
8. Frieze of the Prophets Sargent (American)
9. Story of the Holy Grail Abbey (American)
10. The Two Majesties Gerome (French)
11. Delphic Sibyl Michaelangelo (Italian)
12. The Assumption Titian (Italian)

5. In the preceding lists of pictures, please do not think that they are inflexible. In fact most of the pictures given in the list for 6-7-8th grades can be used in all of those grades and sometimes to advantage in grades 4 and 5. Likewise list four grades 1 and 2 can be used in both grades and in grade 3. Grade 4 can draw from grades 3 and 5, at times.

6. Where a detailed sample lesson

in picture study is needed by a teacher, one will be furnished upon request or a demonstration lesson can be arranged for; but for most part teachers should be able to proceed from a careful reading of this leaflet.

7. Primary teachers and teachers of grades up to grade six will not be able to carry out the "topic method" of study as explicitly as in the upper grades. However, they can use the conversational and dramatic representation method with equal success.

8. There is another side to the study of pictures that has not been mentioned. This is the study of the design or plan of the picture. It is an interesting phase of picture study and one that is useful in a clear understanding of composition. It requires a knowledge of the principles of design and arrangement of lines and masses and needs illustrative material to make points clear. Such a sheet will be printed at some time in the near future to add to this leaflet. In the meantime let us proceed with the good work.

9. For use in the study of pictures at the present time, there is no better set of books or material than the graded set, one for each grade called: "Stories Pictures Tell" by Carpenter, published by Rand McNally & Co.

THERE IS NO FREE GATE TO HAPPINESS. THERE  
IS NO FREE GATE TO ANYTHING WORTH WHILE  
—Edgar A. Guest

## Continuation Schools

ARNOLD LEVITAS

### I. THE REASON FOR TRADE SCHOOLS.

**I** WONDER if many young people have ever stopped to consider why we have trade schools. To those who do not know the conditions of twenty-five or more years ago, trade schools do not mean much, but one who has made a study of former times and modern conditions in shops and factories realize the value of them.

In former years it was possible for a boy to enter a shop and learn his trade without much difficulty; but today, with the modern distribution of labor—where everything is highly specialized; where economy is the watchword—the employer cannot allow any of his men to take the time to instruct the boys. The employer cannot afford to lose a lot of valuable material and equipment—which would be the case if he taught the boys in his own shop.

It is for that reason that many employers—factory owners, businessmen, and others—had asked the legislature of this State to pass a law for the establishment of trade schools—or, as they are called, "Continuation Schools."

### 2. ADVANTAGES OF CLASS OVER THE SHOP

Even if it were possible to teach a young man the trade in the shop—and there are shops which are still in the position to do so—these shops could not do it as thoroughly as is done in the classroom; for in the classroom there is a teacher who is there for just that purpose, and not for the purpose of

producing profit as is the case in the shop.

### 3. PREPARATIONS OF THE BOY

Many boys, leaving school, enter some business-house or factory—badly prepared, because they never had the opportunity of finding out what is expected of them in the commercial world. The trade school supplies just that missing link. It prepares the young man for his business career. A little training in the trade class will take the rough edges away and make it possible for the young man to enter business with more confidence in himself. In many cases he will be able to get a higher wage because of his previous training. The employer also will prefer to hire a boy who has had some previous training, because it will mean a saving to him.

### 4. BOY GOING ASTRAY WITHOUT PREPARATION

My experience leads me to the belief that every boy needs a certain amount of guidance. He is young when he starts out, and he does not know what is best for him.

Usually, when a boy is ready for a job, he takes whatever comes his way, and he stays there until—through some accident—he either loses his job or gets one with more money. This is why we have so many men who are misplaced. There are many poor printers to-day who might have made good printers; etc.

The trade school, or Continuation School, besides teaching the young man,



also finds for him his proper place.

#### 5. TRAINING IN GOOD HABITS

Another thing which the school does is the training of the young man in good habits—carefulness, neatness, etc. In my visits among employers I constantly hear the same question—"What do you do to prepare boys to be neat and careful in their work?" Employers tell me that, if the school does nothing more than train boys to be careful in their work, take proper care of their equipment and tools, get them to come to work in time, it has performed a valuable service.

#### 6. THE VALUE OF LEARNING A TRADE

Not many boys realize the value of learning a trade while they are young. Many of you, when you leave school, are simply told to shift for yourselves. No one told you what to expect and what is expected of you. As a consequence, some boys go into groceries, vegetable stores, laundries, and other such occupations which hold out little or no future. Almost every trade offers a good opportunity for a living and a future, and a man may go anywhere in this country and other countries without fear when he has a trade in his hands.

#### 7. AROUSING A BOY'S AMBITION

When I came to the Bronx Continuation School—a little over a year ago—I found that only a very few boys in my classes were engaged in any trade. Most of them were employed as messenger boys, bootblacks, delivery boys in laundries, groceries, etc. Within the past year nearly half of my boys went into the printing trade—some with my help and others through their own efforts.

Now, if the school does nothing else

but to make a boy realize the importance of thinking of his future, it has done the boy a great deal of good.

#### 8. THE HEALTH OF THE YOUNG MAN

Another important phase of our work is to teach the boy how to take care of his health. Without good health you cannot get anywhere. Success depends upon good health; and you cannot attain good health unless you know how to take care of yourselves.

For instance, how many of you realize that smoking at your age is a very dangerous pastime? Many of you go along without thinking of it; but, sooner or later, trouble comes. I know that I have convinced several of my students of the dangers of smoking before twenty-one. Many boys who do not get along may often find the reason for it in the bad habit of smoking.

Thousands of people who get sick, many who die every year, may have been saved if they had had the proper knowledge of taking care of themselves. "An ounce of prevention is worth a pound of cure."

#### 9. A GOOD AMERICAN

We also emphasize the importance of being a good American. You need no remuneration for that. Your own pride and conscience will tell you why you should be a good American. But, outside of that, it is necessary to be a good American to be successful in life. Every man who has made a success in this country, every man who has accomplished anything worth while, was a good American, and lived up to the requirements of decency and character. For to be a good American means to be a decent, straight, and honest man—and you cannot go very far without these qualifications.

A B C D E F G H I J K L M  
N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o  
p q r s t u v w x y z

a b d g p q y h k i j l t f  
c e o m n u v w r s x z

Similar Groups

An alphabet that has proven good  
because of its legibility, rapidity  
and decorative qualities. The  
dots over the i and j are not  
needed and are therefore excused

Pedro J Lemos

A USEFUL ALPHABET FOR RAPID WORK. IT CAN BE USED AS A PRINT-WRITING LETTER AND IS ARTISTIC AS WELL AS LEGIBLE. MANY LETTER WRITERS ARE USING SIMILAR TYPES IN THEIR CORRESPONDENCE

*The School Arts Magazine Alphabeticon, October 1924*

## HELPS FOR PRIMARY AND GRADE TEACHERS

*This Department will be conducted under the supervision of Miss Jessie Todd of the Department of Education, Chicago University*

## A Students' Community Program

DOROTHY LEMAY

NOW that civics has come to take its rightful place in our school course of study, many means are being devised to make it interesting. For the elementary grades, plays and pageants are splendid. But once when a Community Day program was called for at short notice the following scheme proved real successful.

As this was in a large city, the district around the school was chosen as representative of the entire community, but a small town could be worked as a whole. The first lesson was to develop the idea of what elements made up a community. Suggestions of school, playground, library, church, police and fire departments, came rapidly but more pertinent questioning was needed to bring forth the public utilities, transportation, etc.

Next, each child chosen was assigned his topic for composition. The larger subject of school was divided into the building, equipment, text-books, and report cards. History, geography, girls' and boys' story books, were subdivisions of the library group.

The papers followed the general outline of the importance of each, the number, the advantages gained therefrom, and the part the public should play. You may rest assured no pedagogical books ever laid down as strict rules as those children themselves regarding behavior on the playground, care of public property, respect for

policemen, "safety first," etc.

Then came the making of the posters. Large sheets of construction paper were bought at a low cost for those who could not easily costume themselves for their subjects. The local school and movie were chosen for designs, thereby, meaning much more to the audience. The children with their present-day knowledge of lettering and poster work can make more artistic designs for the books than our time allowed.

At last the final day was at hand. One of the children gave an opening talk upon the meaning of the community. The boys and girls representing the playground came first and each subject followed in order—sometimes a group and sometimes alone in its glory. To our delight, the poster worked a double duty: Besides vividly portraying the topic, it served to give the tall, awkward boys something to do with their hands and hence their parts were rendered with greater ease and poise.

Fortunately, our own civics work that term included education, so many references were made thereafter to certain phases of the program. Moreover, it gave each child a clearer responsibility regarding the community in which he lived. But best of all, the half hundred parents present gained a fuller realization of the true meaning of citizenship, and I hope, have since given better training to the coming generation.



SOME OF THE PARTICIPANTS IN A COMMUNITY PROGRAM HELD AT THE FAIRMOUNT SCHOOL, SAN FRANCISCO, CALIFORNIA, UNDER THE DIRECTION OF MISS DOROTHY LEMAY. NOT MUCH EXPENSE WAS INVOLVED BUT THE RESULTS WERE VERY GRATIFYING

*The School Arts Magazine Alphabeticon, October 1924*

# The Rainbow Fairies

By Margaret J. Sanders

These little fairies all  
children know

Are the 6 merry colors  
of the bright rainbow



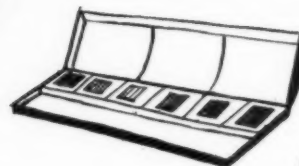
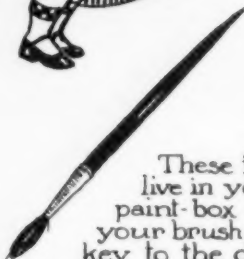
Heart Red, Orange and  
Yellow like a star,  
Leaf Green, Blue bell and  
Violet - Here they are.

When'ready for work  
or out to play  
They form a circle,  
just this way.

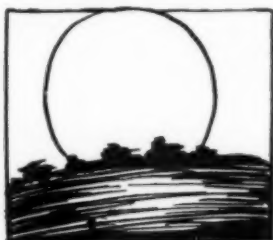
Yellow up above - she's  
light, you see;  
And the others in  
order so merrily.



These fairies  
live in your  
paint-box and  
your brush is the  
key to the door.

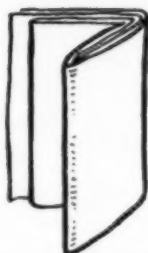




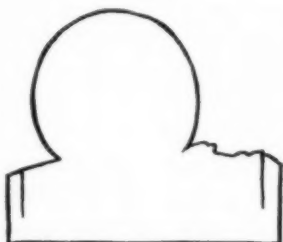


A  $4\frac{1}{2}$  by 5" CARD CUT  
FREEHAND AND COLORED  
YELLOW (OR ORANGE) AND  
BLACK.

## CUTTINGS FOR AUTUMN HOLIDAYS



2 by 9" BROWN PAPER  
FOLDED TWICE, LEAVING  
 $\frac{1}{4}$ " FREE AT ENDS -  
CUT FOR A FENCE



MAKE 2 CUTS GOING HALFWAY DOWN IN  
LANDSCAPE AND 2 GOING UP ON THE  
END FENCEPOSTS. FIT THESE TOGETHER.



HALLOWEEN CAT PASTER  
OR CAT CUT BY CHILDREN  
IS PASTED ON THE FENCE.



MJ SANDERS



FOR THANKSGIVING A  
CORNFIELD IS CUT OUT  
AND A TURKEY PUT  
ON THE FENCE.

TWO GOOD PAGES BY MISS MARGARET SANDERS, NEW HAVEN, CONN.  
THE AUTUMN PAPER IDEA CAN BE USED IN OTHER PROJECTS

*The School Arts Magazine Alphabeticon, October 1924*

## The Correlation of Music and Handwork

BERTHA HAYWARD HIGGINS

*"When the field mice rich on the nubbins dine,  
And the frost comes white and the wind blows cold;  
Then its heigh ho! fellows and hi-diddle-diddle,  
For the time is ripe for the cornstalk fiddle.*

*And you take a stalk that is straight and long,  
With an expert eye to its worthy points,  
And you think of the bubbling strains of song  
That are bound between its pithy joints—  
Then you cut out strings with a bridge in the middle  
With a cornstalk bow for a cornstalk fiddle."*

—PAUL LAWRENCE DUNBAR

"**N**OW what can we find to use for our violins?"

The question was asked by one of the favored few, those thrice-blessed children of New York, privileged to attend the Children's Symphony Concerts, given each winter by our beloved Walter Damrosch. But being among these favored few, he was not, alas, among the many (those fortunate children of the country) who can always extract from Nature's horn of plenty the wherewithal for making whatever the creative instinct may at the moment demand.

In looking back over a happy childhood spent in the country (and many happy years as a rural teacher as well) the writer always feels that children of the city are being deprived of so much. And yet, each year, when the time comes for taking a group of children to these delightful concerts, she longs with all her heart to bring in all the country children of her acquaintance to enjoy them, too. To be able to do this and then take the whole happy band into the woods on a "voyage of discovery," ah, that would be ideal.

But since the mountain won't come to Mahomet. . . .

Well, you teachers in the country may not be able to tell the story of an opera or give the history of the development and use of our musical instruments in Mr. Damrosch's own inimitable manner, but surely you can tell them in a way to hold the interest and attention of a class, else you would not be teachers of little children.

You may not have a score of trained musicians at your beck and call to stand before your class and demonstrate the use of the instrument under discussion, but you can take the children on a visit to a music store, or if there is a High School Orchestra, the boys and girls will be pleased and proud to bring in their instruments and perhaps give a short talk. Then let the children make collections of pictures of various musical instruments.

And you teachers in the city schools, even though you may be unable to take your little group beyond the park, where you may not so much as pick a petunia for an oboe, yet surely you cannot

resist the call of the spring or the glory of the woods in autumn. And when you return from a week-end trip of this nature it will be well worth while to bring back with you willow twigs in springtime and cornstalks in the fall. And where is the child who doesn't love to go to the corner store and ask "Have you any empty boxes today?"

To be told how primitive man devised and made his own musical instrument and then to be allowed to do likewise is a fascinating project for any child. And having made it, what is more natural than that he should want to play upon it and have his comrades sing and dance to his accompaniment?

In making these simple instruments the child is getting not only the training of hand and eye, but a first hand knowledge of the construction of the various types of instruments, percussion, wind and stringed; his interest is aroused in the history of music and he is laying the foundation of his course in music appreciation.

The experience of music should precede instruction in or about music. Primitive man sang and danced years before there were any written records of music.

In addition to the folk-songs and rhythmic games for children, much can be done to develop the rhythmic sense by giving a drawing lesson to a musical accompaniment. For example, a simple Grecian border can be drawn with colored crayon, while a well accented waltz is being played.

This is very valuable in giving the child a feeling for and an understanding of the various pulses in music.

Three times the writer has seen the Chauve-Souris and each time she has brought away a new idea for using "The March of the Wooden Soldiers." It is a *perfect march* for the kindergarten and primary school. It may be used in teaching the long and short beats, and at the same time the children may make a simple border design. Later the long strokes may, if desired, be made into wooden soldiers by the addition of heads, arms and legs (a la Augsburg). It may be used in the same way in a writing lesson.

What child would not love to draw, cut, color or mold these quaint little characters?

While children are drawing an illustration for a spring story or showing with crayon or scissors what they saw on a trip to the woods, the playing of Mendelssohn's "Spring Song" or McDowell's "Waterfall" will help to give the desired atmosphere. Children are so susceptible to suggestion.

Among the instruments easiest to make are willow whistles, cornstalk fiddles and fifes, rattles, "bones" (clappers), drums, tambourines, banjos, harps and violins.

The following books will be found helpful: "Music and Life," Thomas Surette; "Creative Music for Children," Satis N. Coleman; "Music and How it Came to be What it is," Hannah Smith.



## Corn Husk Mats and Baskets

GRACE PLUMB

**B**ECAUSE corn husks are so generally available, they have recommended themselves to our teachers as excellent material with which to work out some pleasing as well as practical problems, in the making of baskets, and plant jar or hot dish mats.

A little experience enables one to know which corn husks "work up" best. They should be dry enough to be tough and those husks growing close to the ear are usually thinner and finer, and so best for use.

The simplest mat may be made by cutting two cardboard disks, 6" in diameter. From the center of each a circle 2" in diameter is cut.

Place the disks together, slipping through the center a smooth strand of the husk, perhaps  $\frac{1}{4}$ " in width, letting the ends extend about 1" beyond the outer edges of the disks. These ends are twisted tightly together, until they "kink" into a sort of picot, which, if kept even about the edge, makes a neat finish to the mat.

After getting the "kink" into the husks, the ends are tucked in between the cardboard edges of the disks—at the right of the "picot." By holding the cards in the left hand, and working continuously around to the right from the starting place and not overlapping strands too much, a flat, smooth, attrac-

tive mat can be made by pupils, even as low as in the third grade. The fourth grade almost invariably make excellent mats in this way.

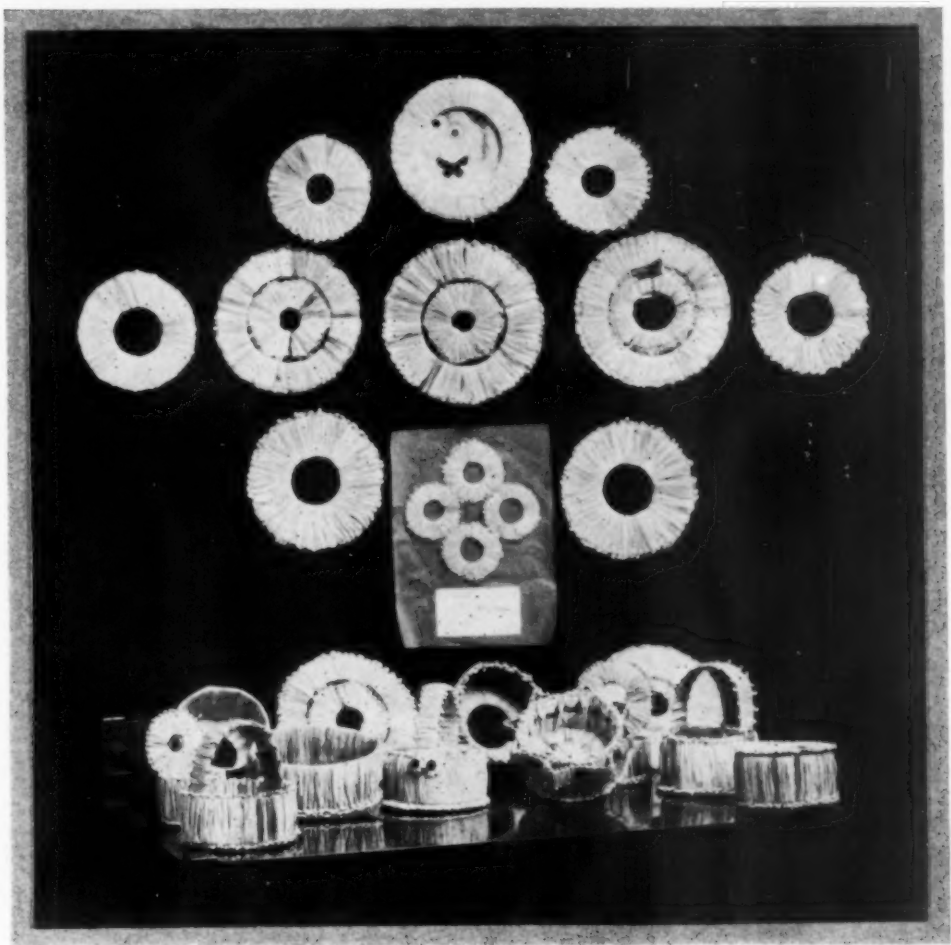
The problem may be made more complex for the fifth grade, by combining two mats, the inner opening of the outer part being made large enough to fit outside the finished smaller mat. The shape of one part may be varied to a hexagon: small flat wooden strips, like toothpicks pushed between the cards, can be made to hold the sections firmly together.

The baskets require two cardboard cylinders, just enough space being allowed between them, as one is held inside the other, to hold the ends of the twisted husks. In the mats which form the bottoms of the baskets, center openings may be cut smaller.

Lined with attractive silk the corn husk basket becomes an acceptable work basket. Unlined, but with handle added, it becomes a flower or small fruit basket, and with a cover, which has an ingenious twisted fastening, it becomes a good twine-ball holder.

Work with corn husks should find a cordial reception in all rural schools—we have come to make it an annual problem for October—in our Elementary Grades. It might well be carried into the Grammar Grades also.





A GROUP OF MATS AND BASKETS MADE UNDER THE DIRECTION OF MISS GRACE PLUMB, MALONE, N. Y.  
THE INK DRAWING SHOWS AN AUTUMN ARTIST PREPARING FOR WORK

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## Modelling with Soap

A. LOUISE DAILEY

SOMEONE has said: "There is nothing original. We borrow all of our ideas from the experiences of those who have lived before us." However, we do find new ways of using old material and especially fortunate is the primary teacher who finds many new ways of approach to an old problem.

So it occurred to me, after modelling with soap, to use it as a medium in presenting Eskimo life.

There are many things to be said in favor of the use of soap, for it is clean, easily obtained, cheap, and can be put to good use after modelling with it.

For modelling use the soap must be fresh. Best results are obtained by using glass to model on. The shavings cut from any object made, can be molded together and used. A sharp knife and a darning needle are necessary, and a paper of pins is a great help.

To make the Eskimo village, one large cake of Ivory Soap will be quite enough. Cut the cake into two pieces. From one-half of the cake cut a square piece. Round off the corners, and smooth to represent the igloo. Cut a smaller square, rounding off the corners

as before. To make the two parts adhere, dig away part of the soap of the larger section and push the two parts together. Strengthen by running two pins through each side, smooth and mark off like blocks of ice.

The sledge can be made by cutting the soap, and carving out the parts.

Icebergs may be made from shavings. One will find it necessary to press the soap quite firmly, taking out sharp or dry pieces.

Dogs may be cut from a block of soap, pressing and pinching the sharp nose and ears into shape.

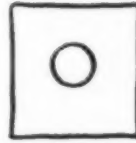
It will be found necessary to support the legs of the reindeer by pins. Horns may be rolled from tinfoil, bent into shape, and fastened by pins. The long neck needs to be supported by a pin also.

Seals, walruses, and bears, may be modelled and colored.

Arrange on cotton, and add an effective background drawing.

I would not suggest this as a whole class project; but rather, for the individual work period where different occupations are chosen.

IF YOU GET SIMPLE BEAUTY AND NAUGHT ELSE,  
YOU GET ABOUT THE BEST THING GOD INVENTS  
—Browning



Cut a paper square • Fold it • Cut a circle out • Open it up •

Place the little square in the upperleft hand corner. Rub over the hole with colored crayon.

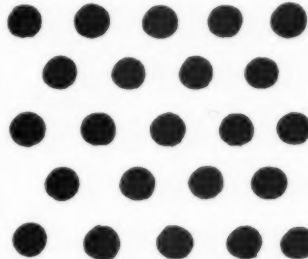
Do the same with the right hand corner.

Let the children try locating the center without using a ruler.

Make a dot as shown

Make a dot between each of those on the top row.

Next place the little square so that the top of it touches the bottom of the first row. Make a dot between the first two.



Continue until the design is finished.

DESIGN IS EASY TO TEACH IN THE GRADES, IF YOU KNOW HOW.  
THIS PAGE, BY MISS JESSIE TODD, EXPLAINS A GOOD METHOD

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## A Pencil Case

FREDERICK WHITNEY

THE boys who are doing both the freehand sketching and the mechanical drawing are in constant need of two pencils, and a case for holding them, so that they will always be at hand, is very convenient.

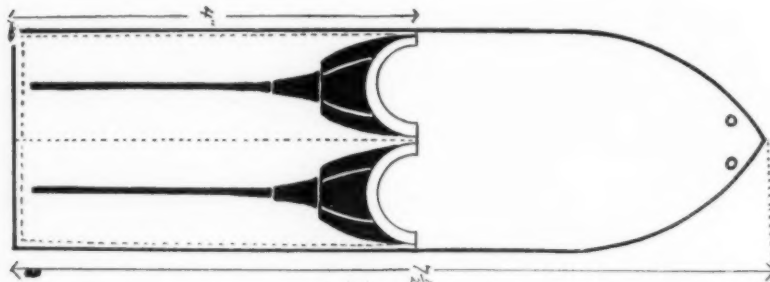
A drawing pencil measures seven inches in length, but pencils vary in diameter, and also in length when they are used. It is an easy matter, however, to keep the length by using a tin pencil lengthener. We will accept seven inches as the length of the pencil, and seven and one-half inches for the length of the case to hold them. To ascertain the width of the case, fold a slip of paper around the pencils. Several which we tried averaged one inch in circumference. Now allowing for the pencil to slip easily in and out of the case, for the thickness of the leather, and for the stitching of the case, we decided to have the case for two pencils, two inches wide. Of course, this will seem much narrower when the pencils are in it,

and it is attached to the vest or coat.

If you are using up the small pieces of leather, take one piece two inches by seven and one-half inches, and a second piece two inches by twelve inches, allowing for folding at the bottom.

Fold a paper pattern for each piece, and modify the upper ends. In the illustration you will see that in the upper end, where the case is to be pinned to your coat, the pattern was modified by two curves meeting at the apex, and the outer part of the case by two semicircles, allowing space between for stitching.

The design must be applied before the two parts of the case are attached. This unit of design was made long to harmonize with the long case, and the top of the design a semicircle, to key with the top of the case. To obtain the dark effect in the design, wet the surface of the leather and tool over all the background. Punch two small holes in the upper end of the case and use a small safety pin in attaching it to your coat.





A PAGE OF EXCEPTIONALLY WELLDRAWN HORSES MADE BY CHILDREN IN THE GRADES. COMBINING SOME CENTRAL FIGURE WITH LANDSCAPE BACKGROUNDS IS SPLENDID TRAINING IN CLASS WORK

## Book Reviews

**SKETCHING AND RENDERING IN PENCIL**, by Arthur L. Guptil, will meet a long felt need for a specific book on pencil work. The ideas in Mr. Guptil's book are based upon a series of lectures prepared by him for students in art and architecture. Some of these lectures were published serially and met such a warm reception that this book on pencil work is the outcome. Subjects such as Equipment, Object and Cast Drawing, Perspective, Technique, Life Drawing, Buildings, Interiors and Outdoor Sketching, are all taken up carefully. The book is well printed on good paper and profusely illustrated. It contains nearly two hundred pages. Published by The Pencil Points Press, New York City. Price, \$5.00.

**AMERICAN ARTISTS**, by Royal Cortissoz, will be welcomed by many who have looked for a history of our modern artists. This interesting book, written by an authority on art subjects, takes up in a fascinating style the life and work of some of our leading artists. Such men as Abbot Thayer, Dewing, De Forest Brush, Inness, Homer and Abbey are included in the list. Other chapters take up The Lure of Technique, Five Sculptors, New York as an Art Center, and Theodore Roosevelt and the Fine Arts. The book contains some well printed illustrations. Published by Charles Scribners Sons, New York City. Price, \$3.00.

**P'S AND Q'S—A Book on the Art of Letter Arrangement** by Sallie B. Tannahill, Instructor in Fine Arts, Columbia University, is an exceptionally artistic one. In its general arrangement its pages put into practice the principles it advocates in its text. This book takes up the art of lettering from the highly artistic viewpoint and shows that a good sense of design is most important in producing good lettering. Lettering, Posters, Cards, Booklets, Linoleum Block Printing and the Teaching of Lettering are some of the subjects included in the book. It contains over one hundred pages and is well illustrated. Publishers, Doubleday Page and Co., Garden City, N. Y. Price, \$4.00.

**COMMERCIAL ENGRAVING AND PRINTING**, by Charles W. Hackleman is a much needed book. The author has assembled in this volume a trustworthy fund of valuable information pertaining to engraving, printing and other allied trades. The text is written in a practical, non-technical manner and is profusely illustrated. For the art teacher, a book of this kind will soon repay its cost in time and money saved in the handling of school publications. Some of the subjects covered are Preparation of Copy, Engraving Processes, Paper Making, Book Binding, Advertising and Color Work. The book contains over 800 pages. Published by the Commercial Engraving Publishing Co., Indianapolis, Ind. Price, \$15.00.